¡Feliz Quinceañera!

Mix

THE 15TH NEW YORK LESBIAN & GAY
EXPERIMENTAL FILM/VIDEO FESTIVAL

November 14-18, 2001
Anthology Film Archives

ARTS & ENTERTAINMENT PREVIEW
The Advocate
An exclusive interview with Ellen DeGeneres kicks off the season's hottest new offerings
Legends OF THE FALL
FEATURING A SPECIAL PULLOUT ENTERTAINMENT GUIDE
Plus! The census: Final count on gay couples?
HOLIDAY GIFT GUIDE
Debunking the gay Hitler story
The Advocate
They're back!
THE ULTIMATE GAY GUIDE TO ABSOLUTELY FABULOUS
> A first look at the new episodes
Plus: How the war is hurting Egypt's gays
The woman who was Hemingway's son
PRIDE IN THE ARTS, POLITICS, & THE WORKPLACE
The Advocate
OUT ACTOR PETER PAIGE JOINS IN THIS SUMMER'S HOTTEST BUZZ:
IS QUEER AS FOLK GOOD FOR GAYS?
PLUS: >> LESBIANS WHO LIVE & DIE FOR THE GREAT ADVENTURE
>> 29 SIZZLING BOOKS FOR EVERY VACATION UNDER THE SUN

The Advocate

15 years of experimental film. Mix, you're amazing.

The Advocate--an experiment that became an institution.
Call **1-800-827-0561** for 3 free issues

¡Feliz Quinceañera!

Mix

THE 15TH NEW YORK LESBIAN & GAY EXPERIMENTAL FILM/VIDEO FESTIVAL

November 14-18
Anthology Film Archives

CONTENTS

Welcome Statement and Credits	p. 5
Complete Screening Program	pp. 9-24
Special Programs and Panels	p. 20
Festival Calendar	p. 21
Installations and Digifest	p. 25
Co-Sponsored Programs and Thank-Yous	p. 26
Film Index	pp. 34-38

VENUE AND TICKETING INFORMATION

Anthology Film Archives
32 Second Avenue at 2nd St.
New York, NY 10003
F train to Second Avenue; 6 train to Bleecker St.;
L train to First Avenue

Online Queer Digifest
www.popcornq.com

Tickets for all regular programs are $9.
Admission to "I've Been Framed: Queer Youth Media" on Saturday November 17 at 4pm is $5 for audience members under 21 (valid I.D. required).
Admission to the Gong Show on Thursday November 15 at 10pm is free.
Opening and Closing night gala screenings and parties are $15.

Tickets may be purchased online at www.mixnyc.org
MIX infoline: (212) 571-4242

To Contact MIX:
Phone: (212) 571-4242
E-mail: info@mixnyc.org
Website: www.mixnyc.org
Address: 29 John Street, #132
New York, NY 10038 USA

National Media Sponsors: Academy Foundation, The Advocate

Media Sponsors: AIVF, index, FilmMaker, lgny, HX, IFP

Official Festival Gym: Crunch

Online Media Sponsors: PlanetOut, BB

Additional funds from The New York City Department of Cultural Affairs

Made possible with funds from The New York State Council on the Arts, a state agency
State of the Arts NYSCA

Alliance Atlantis, distributors of
John Greyson's ***The Law of Enclosures,***
salutes
MIX: THE NEW YORK LESBIAN & GAY
EXPERIMENTAL FILM/VIDEO FESTIVAL
ON 15 YEARS OF INNOVATION.

ALLIANCE ATLANTIS

121 Bloor Street East, Suite 1500
Toronto, Ontario M4W 3M5 Canada
(416) 967-1174
(416) 967-1226 fax

MIX STAFF

Board of Directors
Jim Hubbard, President
Shari Frilot
Samuel Morales
Carole Pipolo
Rajendra Roy
Anie S8 Stanley

Executive Director
Ioannis Mookas

Festival Coordinator
Lynne Chan

Development Director
Jonathon Aubry

Production Coordinator
Lucas Hilderbrand

Guest Curated
Programs Coordinator
Yvette Choy

Artistic Advisor
Anie S8 Stanley

Festival Designer
Pirco Wolfframm

Webmaster
Virgil Wong

Print Traffic Coordinator
Joshua Thorson

Technical Director
Sarah Kim

Publicity Assistant
Kevin Murphy

Programming Committee
Lynne Chan
Yvette Choy
Lucas Hilderbrand
Liza Johnson
Kara Lynch
Andres Montoya-Montes
Larry Shea
Jack Waters

Guest Curators
Christine Bacareza Balance
Scott Berry
Marjorie Bryer
Kathy Burdette
Arturo Castelan
Lauren Cornell
André Fischer
Shari Frilot
Jim Hubbard
Maija Martin
Tara Mateik
Gigi Otalvaro-Hormillosa
Claudia Pardo
Rajendra Roy
Anie S8 Stanley
Keiko Tamura
Matt Wolf
Winston Xin
Therine Youngblood

Volunteer Coordinators
Ken Courtney
K8 Hardy

Volunteers
Brandon Bunting
Wolfgang Busch
Lala Endara
Adrian Garneau
Marnee Meyer
Michael Paulus
Kris Taylor
Sophia Wallace

Advisory Board
Patty Chang
Mario Diaz
Cecilia Dougherty
Sandi DuBowski
Nicole Eisenman
Maureen Fischer
Rudi Fürstenberger
Ed Halter
John G. Hanhardt
Murray Hill
Nicholas Jenkins
Brian Kates
Bruce La Bruce
Shelly Mars
Doug McClemont
MM Serra
Sarah Schulman
Elisabeth Subrin
Jerry Tartaglia
Jocelyn Taylor
Robin Vachal
Chi Chi Valenti
Richard Vos
Ryan Werner
Wash West

WELCOME TO THE 15TH ANNIVERSARY EDITION OF MIX: the New York Lesbian & Gay Experimental Film/Video Festival. Over the next five days, MIX is rolling out a dazzling array of programs designed to captivate, arouse, illuminate and provoke. Our lineup is bursting with over 200 films, video and works in digital media, including many by the brightest lights in the queer film cosmos.

OUR 15TH ANNIVERSARY suggested this year's theme, Feliz Quinceañera, a girl's 15th birthday fiesta observed almost everywhere in the Spanish-speaking world. For several reasons, quinceañera seemed a fitting choice of theme. First of all, it's a party, and turning fifteen is surely a reason to celebrate, whatever else may be happening around us. Quinceañera is also a hybrid cultural tradition that evolved from old-world court dances, Anglo-American debutante balls and indigenous coming-of-age rituals—and MIX is nothing if not a dynamically hybrid entity, cutting and pasting identities as well as media art into new, unpredictable forms.

WHILE THE QUINCE IS A SOCIALLY CONTESTED tradition that means many things to many people (cherished community celebration vs. oppressive bourgeois pomp; parents fretting over table settings while the kids get stoned and make out in the parking lot), it's also a location of cultural survival in the face of ever-expanding hegemony, and MIX itself is a remarkable story of survival against the odds. The fact that MIX has not only survived but continued to grow and flourish over these past 15 years is something of a miracle.

MIX HAS ALWAYS BEEN A PLACE where New York's queer communities come together each year to imagine ourselves anew. But this year, perhaps more than ever, MIX is a site of renewal and redemption. In the shadow of the still-unfathomable events of September 11 and their aftermath, we asked ourselves how we might address the uncertain new realities of a world turned inside out. Although our programming for the most part doesn't speak directly to these changes (our lineup was mostly finalized by the time it all happened), we believe that MIX can help redeem the hour by pointing the way to new zones of possibility, where we can imagine different ways of being and different—even brighter—futures. MIX is a necessary utopia.

THE FESTIVAL CAN ONLY TAKE PLACE WITH THE SUPPORT OF MANY PEOPLE, and several thanks are in order. A special word is reserved for the Academy Foundation of the Academy for Motion Picture Arts and Sciences, which recognized MIX's dedication to artistic innovation with a generous grant—our (first) Oscar!—making us the only lesbian and gay festival to receive such an award. Our staunch supporters at the New York State Council on the Arts and the New York City Department of Cultural Affairs well understand the importance of sustaining MIX's long-term growth, and should be acknowledged for their commitment. Our corporate sponsors have also been vital to elevating the festival's profile and ensuring our continued success. Tremendous thanks are due to the many individuals who have contributed to MIX and made a crucial difference in bringing this year's festival to fruition. Your support means the world to us—we love you back!

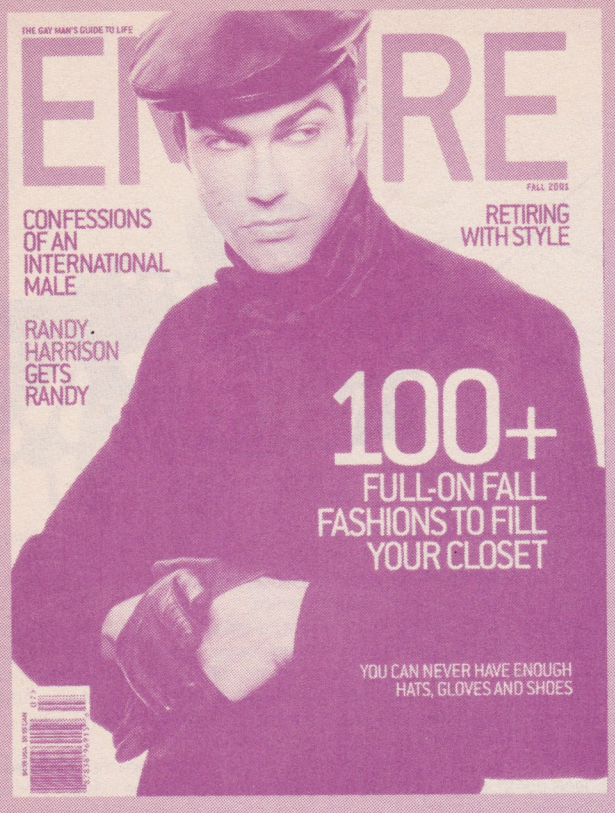
OF COURSE, OUR GRATITUDE AND ADMIRATION extends to the brilliant media artists whose work is MIX's entire reason for being. The biggest thanks of all go to our extraordinary staff and volunteers, whose devotion, resourcefulness and seemingly limitless energy have greatly eased the transition from one director to another. I've been honored and humbled to work with them. And finally, thanks to the board of directors for giving me the chance to help make MIX shine. Let's take it to the next phase.

NOW ENJOY!

Ioannis Mookas
Executive Director

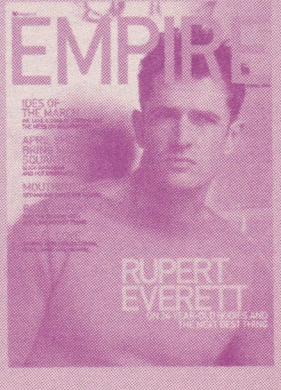
MIX DONORS

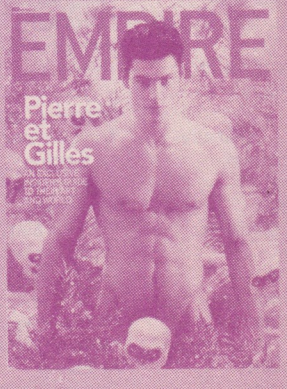
ALLIED PRODUCTIONS
SCOTT BERRY
BENJAMIN BISCHOFF
GEOFFREY CAPES
& JONATHAN SAW
JEAN CARLOMUSTO
C.B. COOKE
DOUGLAS CRIMP
JOHN DAILY
MARK DENTON
CECILIA DOUGHERTY
HOWARD EBERHART
JOHN FANNING
JÖRG FOCKELE
STEPHEN GOLDMAN
CATHERINE GUND
STEPHEN GUTWILLIG
BARBARA HAMMER
JOHN G. HANHARDT
KATHY HIGH
ANDREW INGALL
DIMITRI JOBERT
ALEX JUHASZ
ISAAC JULIEN
JOHN STEPHEN KENNARD
RICHARD LANDMAN
WILLIAM LAUCH
JOSH LOCKWOOD
WILLIAM MCCARTHY
KAREEN MOZES
DEAN OTTO
UZI PARNES
JENNIFER REEVES
DALE RIEDL
TODD ROBINSON
NINA ROTA
IRA SACHS
BENNETT SCHLANSKY
KENNETH SCHLESINGER
DON SHEWEY
DAVID SILVERMAN
CHRIS STRAAYER
TOBY TUMARKIN
SARA VARON
KIRA VON EICHEL BUTLER
STEPHEN WATSON
CHRISTOPHER WESTFALL
STEPHEN WINTER
MICHAEL WOJTANOWSKI
MAXINE WOLFE
KATHRYN XIAN


THE GAY MAN'S GUIDE TO LIFE
EMPIRE
FALL 2005
CONFESSIONS OF AN INTERNATIONAL MALE
RETIRING WITH STYLE
RANDY HARRISON GETS RANDY
100+
FULL-ON FALL FASHIONS TO FILL YOUR CLOSET
YOU CAN NEVER HAVE ENOUGH HATS, GLOVES AND SHOES

The Gay Man's Guide to Life

EMPIRE

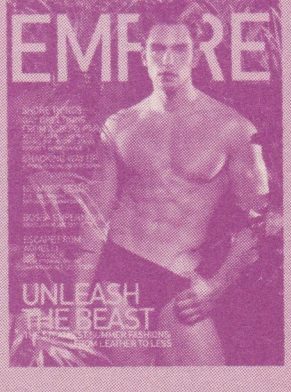


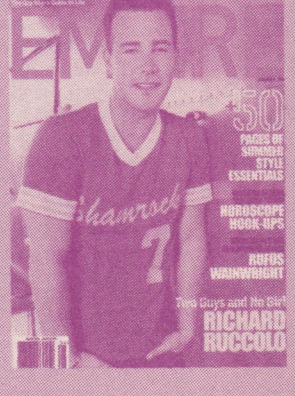


NOW available at newsstands and subscription

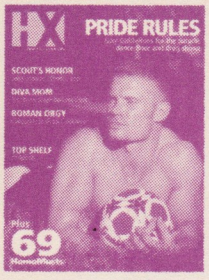
FOR ADVERTISING INFORMATION CONTACT:
Gary Lacinski at 212.352.3535 x12.

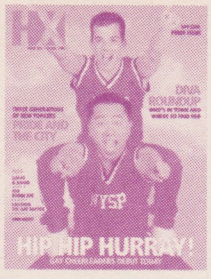
TO ORDER SUBSCRIPTIONS with a credit card call toll free 1-866-322-8767





EMPIRE
8th FLOOR
230 WEST 17th STREET
NEW YORK, NY 10011

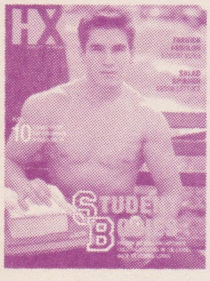


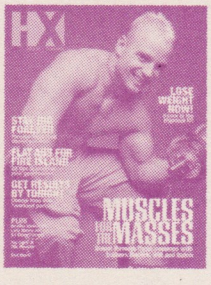


The New HX Magazine

The indispensable guide to all things gay

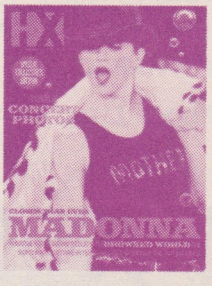
–DETAILS MAGAZINE

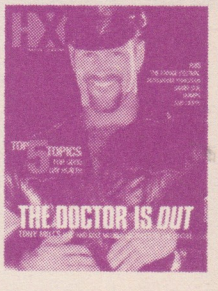




For Subscription Information:
email hx@hx.com or
call 212.352.3535
ext 23

For Advertising Information:
contact: Gary Lacinski,
Associate Publisher
at
phone: 212.352.3535
ext 12
fax: 212.352.3596
email:advertising@hx.com





THE LARGEST & MOST INFLUENTIAL GAY PUBLICATION IN THE NEW YORK MARKET

8th FLOOR
230 WEST 17th STREET
NEW YORK, NY 10011

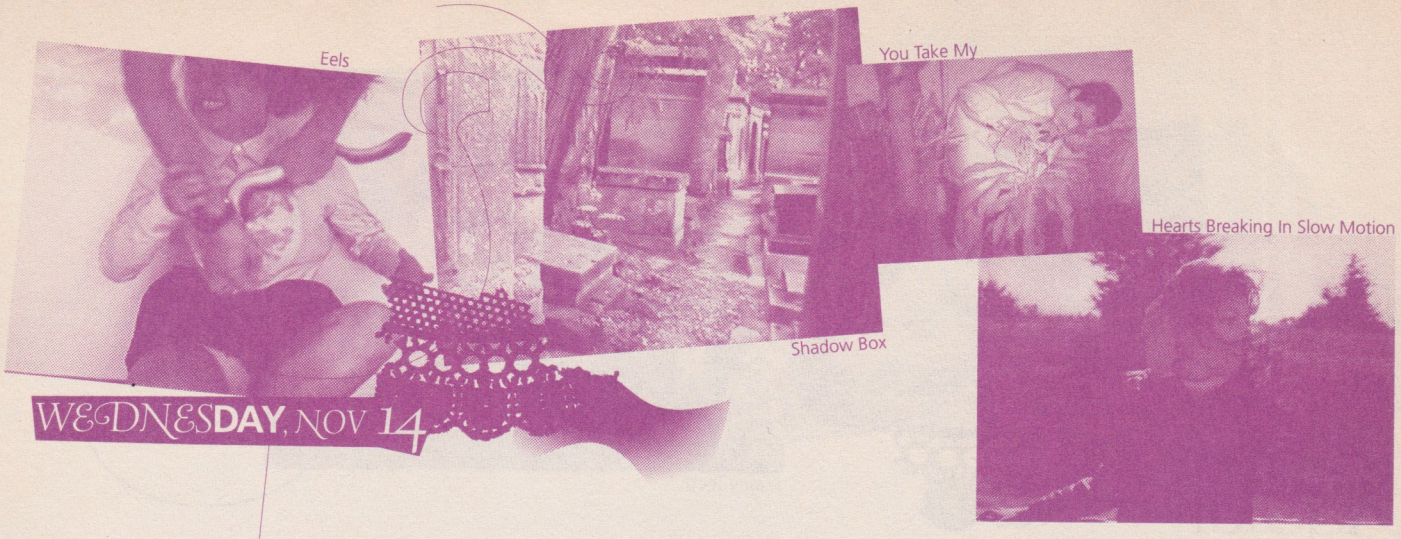
HX

CHECK OUT **HX.COM**

R::E::M::O::T::E

NEW YORK'S PREEMINENT MEDIA LOUNGE
327 BOWERY, BETWEEN 2ND & 3RD STREETS
WWW.REMOTELOUNGE.COM

ART. TECHNOLOGY. COCKTAILS.



WEDNESDAY, NOV 14

Opening Night Event

POP! QUINCEAÑERA BALL

9pm Courthouse Theater

¡Feliz Quinceañera! Step on out and shake it up tonight as we kick off our landmark year with an unmissable, cherry-poppin' lineup of the most bangin' experimental shorts in this year's festival. Experience all the post-gender, eel-slithering, heartbreaking thrills as MIX turns 15! The fiesta begins...
Curated by the Festival Committee. Program length 78 min.

Join us after the screening for the Quinceañera Ball at Remote.
Free with Opening Night ticket or festival badge.

Shadow Box
• *(Pierre-Yves Clouin, 2001, France, video, color, sound, 5 min.)*
Eros does Thanatos. Looks like the filmmaker's not the only one hanging out in the cemetery.

Music Might Have Deceived Us
• *(Christopher Chong, 2000, Canada, video, b&w, sound, 6 min.)*
Slices of life pass before our eyes. What do we remember? Where have we been?

Hearts Breaking in Slow Motion
• *(Matthew Stenerson, 2001, USA, 16mm, color, sound, 7 min.)*
This beautifully gestural short film evokes the roads traveled and the loves lost.

Hand Job
• *(Wrik Mead, 2001, Canada, video, b&w, sound, 3 min.)*
Gorgeous stop-motion animation revisits early cinema aesthetics and gives new meaning to the term hand-processed.

You Take My
••• *(Dimitris Stavrogiannis, 2000, Greece, video, b&w, sound, 16 min.)*
A story of jealousy and odd numbers, eerily shot entirely in night vision with an extraordinary soundtrack.

Eels
••• *(Patty Chang, 2001, USA, digital video, color, sound, 4 min.)*
This is supposed to feel good, right? You won't know whether to laugh or scream as Chang, trying hard to stay composed, takes endurance to the limit with the help of some friends in this mesmerizing, unsettling video.

Day Million
• *(Eric Solstein, 2001, USA, video, color, sound, 5 min.)*
In your most utopian dreams, what is your gender? And what if there weren't any? Let this storyteller explain...

WoW
••• *(David Dasharath Kalal, 2001, USA, digital video, color, sound, 9 min.)*
Casting a hypnotic spell that fully bears out the title, Kalal lets the seams of the video show as a means of exposing his artisanal process, and proves himself a finely attuned colorist.

If I Had A Hammer
(Bobby Abate, 2000, USA, video, color, sound, 11 min.)
On the Internet we can redo our sex and sexuality via new channels of exploration and feedback. But what do these corporate communication tunnels filter? And what do we digitize ourselves?

She Puppet
(Peggy Ahwesh, 2001, USA, video, color, sound, 12 min.)
Will the real Lara Croft please stand up? Ahwesh manipulates this sexy heroine and navigates the seemingly surreal catacombs in this exploration of sex, space and the virtual self.

••• *World Premiere,* •• *US Premiere,* • *New York Premiere*

Skinny Teeth

THURSDAY, NOV 15

AGE OF CONSENT

6PM COURTHOUSE THEATER

GIRL MEETS GIRL. GIRL FALLS IN LOVE WITH GIRL. GIRL TRIUMPHANTLY COMES OUT IN FRONT OF ENTIRE HIGH SCHOOL. BOY MEETS BOY. BOY HAS CRUSH ON JOCK BOY. JOCK BOY WANTS TO BE STRAIGHT BUT GOES GAY IN THE END. FADE OUT. SEEN TOO MANY COMING-OUT FILMS? HERE'S THE ANTIDOTE: THESE SHORTS EXPLORE THE COMING-OF-AGE EXPERIENCE ACROSS THE LIFESPAN AS ARTISTS SOUND OFF ABOUT THEMSELVES OR RECLAIM AND REINTERPRET IMAGES FROM THEIR YOUTH.

Curated by the Festival Committee. Program length: 72 min.

Luna's Peepshow Drama

(House of Frame by Frame Fierce, 2001, USA, video, color, sound, 1 min.)

A young man, returning from a peepshow, questions why he had unprotected sex there.

Lez-be-eet

(Tamar Eylon, 2000, USA, Super 8-to-video, b&w, sound, 2 min.)

A babydyke comes out with a vengeance—on her own terms, in her own film—in a fresh take on the queer youth genre.

Family Outing

•• *(Mark Bradley, 2001 Canada, 16mm, color, sound, 6 min.)*

Bradley examines images, moments, and movements from home movies in an intense search for origins of his identity. Does each gesture signal a private trauma or mundane activity?

My Memories of Me

••• *(Ho Tam, 2001 USA, digital video, color, sound, 3 min.)*

The artist looks back at the boy he was through snapshots, family portraits, and school pictures from his childhood.

Skinny Teeth

(Jennifer Reeves, 2001, USA, digital video, color, sound, 7 min.)

Punk girls terrorize a suburban Ohio mall , circa 1988. Reeves reworks original VHS footage to revisit and recapture adolescent aggression. Anarchy in the Midwest!

En la Madrugada

• *(Aurora Guerrero, 1999, USA, 16mm, b&w, sound, 16 min.)*

Words become irrelevant in this closely observed, raw-nerved short depicting a young Latino's genderfuck and departure from home, with none of the usual coming-out film sentimentality.

Things Girls Do

• *(Broderick Fox, 2000, USA, 16mm, color, sound, 10 min.)*

Is behavior gendered? Through audio manipulation and visual effects, this maker blurs identity while recounting a devastating process of personal growth.

Back to Misery

(Heidi Mau, 2000, USA, b&w, sound, 5 min.)

Memory confronts documentary evidence when a reel of footage from the filmmaker's first relationship unexpectedly appears.

My Life in Dance

• *(Roy Mitchell, 2001, Canada, video, color, sound, 10 min.)*

The artist cuts footloose at home while analyzing his discomfort at gay clubs in this celebration of delicious beats and private dancing.

Sound of Steps

• *(Denise Goncalves 2000, Brasil, 35mm, color, sound, 12 min.)*

Sexuality knows no age limit in this first-person vision of queer seniority.

MEMORIZING MIX: THE FIRST 15 YEARS
PROGRAM I:

DISPATCHES FROM THE FRONT, 1987-92

7PM MAYA DEREN THEATER

In the first festival, MIX presented one film that directly confronted the AIDS crisis. In the second festival, there were 4. By the fourth festival, almost every film was informed by AIDS. On our 15th anniversary, collective amnesia and scarcity of work about AIDS has become a crisis in itself, making it crucial to revisit this earlier work. These are some of the most powerful works MIX has ever shown—urgent, raw, incisive and terrifyingly beautiful.

Curated by Jim Hubbard, MIX Co-Director 1987-92. Co-presented by the Center for the Study of Gender and Sexuality at New York University. Program length: 88 min.

An Individual Desires Solution

(Lawrence Brose, 1985, USA, Super 8-to-16mm, b&w/color, sound, 13 min.)

I have great trouble writing about this film as it is about the death of my boyfriend (who died on my birthday) from AIDS. Before he died he asked me to redefine the acronym AIDS as An Individual Desires Solution—hence the title. This film is about Kevin's struggle for survival and my struggle to understand. —L. Brose. Screened in 1987.

Ecce Homo

(Jerry Tartaglia, 1989, USA, 16mm, color, sound, 7 min.)

Thanks to AIDS hysteria, gay sex is again seen as pornographic, politically incorrect, sinful or a public health hazard. One wonders, however, whether the taboo is against the sex or against the seeing of the sex. Screened in 1989.

Fear of Disclosure

(Phil Zwickler and David Wojnarowicz, 1989, USA, video-to-16mm, color, sound, 5 min.)

The implications of HIV revelation: go-go boys bump and grind while sizing up each other's mortality. Screened in 1990.

DHPG Mon Amour

(Carl Michael George, 1989, USA, Super 8-to-16mm, color, sound, 12 min.)

A day in the life of the late Joe Walsh and David Conover. Joe cooks dinner while David goes through the elaborate ritual of injecting his DHPG. Screened in 1989.

The Dance

(Jim Hubbard, 1992, USA, 16mm, hand-processed color, sound, 8 min.)

The film celebrates and explores ordinary facets of lives dedicated to art and community. The camera captures, and the editing structures, small pieces of living in the great flow of being. Based on the song "The Dance," with music and vocals by Dan Martin and lyrics by Michael Biello. Screened in 1992.

Song from an Angel

(David Weissman, 1988, USA, 16mm, color, sound, 5 min.)

The triumphant final performance of San Francisco actor/dancer Rodney Price. A founding member of the Angels of Light theatrical troupe, Rodney performed this lighthearted song and dance about his own death two weeks before he died of AIDS. Screened in 1989.

Viva Eu!

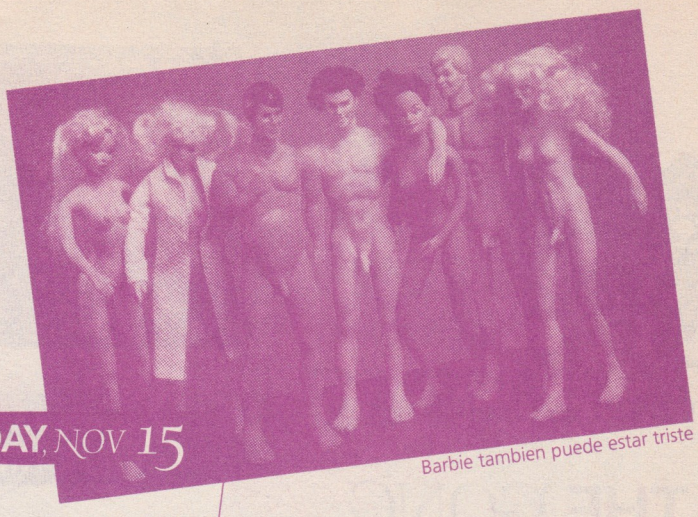
(Tania Cypriano, 1990, Brasil, 16mm, color, sound, 10 min.)

This portrait of Brasilian artist Wilton Braga presents his body, illness and survival from a fabulist perspective not found in North American films. Screened in 1990.

Aus der Ferne (The Memo Book)

(Matthias Müller, 1989, Germany, Super 8-to-16mm, color, sound, 28 min.)

What begins as a tribute to a dead friend becomes a journey to the sensuality of the male body. Multi-projections, complex imagery—these collages do not pretend to understand the world by using the intellect, they deal with the very act of seeing. Screened in 1990.



Barbie tambien puede estar triste

THURSDAY, NOV 15

THE (A)EROMESTIZA PROJECT

8PM COURTHOUSE THEATER

INCORPORATING VIDEO, INSTALLATION AND PERFORMANCE, THIS DYNAMIC PROGRAM BY QUEER PINAY, A/PI AND MIXED-HERITAGE WOMEN SHATTERS STEREOTYPICAL NOTIONS OF IDENTITY, COMMUNITY, SEX AND EROTICISM BY FILTERING THESE CONSTRUCTS THROUGH A NEW "MESTIZAJE" (HYBRIDITY) THAT ALLOWS FOR A FLUID, COMPLEX INTERPLAY BETWEEN RACIAL AND SEXUAL IDENTITIES. (A)EROMESTIZA OFFERS EXPERIMENTAL, VISUAL, TEXT- AND VIDEO-BASED, MOVEMENT AND THEORETICAL PERSPECTIVES ON RACE, GENDER, SEXUALITY AND THE ENDURANCE OF THE MIND AND BODY OF THE QUEER A/PI WOMAN AS SHE EXISTS AND MOVES THROUGH THE WORLD.
Curated by Christine Bacareza Balance and Gigi Otalvaro-Hormillosa. Co-presented by Asian CineVision.

Scenes from Sungka
• (Alison De La Cruz, 1999, USA, video, color, sound, 15 min.)
Using the Filipino shell game Sungka, De La Cruz creates a world inhabited by lyrical and complex characters: an obsessive high school drill team captain, a poetic softball player, a wisecracking talent agent and a Spam-eating lounge singer.

Vielleicht
••• (Eliza Barrios, 2001, USA, video, color, sound)

raining ash
• (Michella Rivera Gravage, 2000, USA, color, video, sound, 15 min.)
Exploring the powerful memories generated by road trips, the artist ruminates on the feelings of isolation and wonder that arise while away from home. This video addresses the distortion of memories over time and the romanticization of the open road.

Stayprest Video
• (Iraya Robles, USA, video, color, sound)

Mammoth
•(Barbara Malaran, 2001, USA, color, video, sound, 2 minutes)
New York-based filmmaker Barbara Malaran creates a personal narrative from travel, construction and mutating bodies.

Candida la Vida
• (Lorraine Bautista, USA, video, color, sound)

Iso Mahal
(Barbara Malaran, 1998, USA, color, video, sound, 4 minutes)

I Have No Regrets
(Barbara Malaran, 1997, USA, color, video, sound, 4 minutes)

Inverted Minstrel
(Gigi Otalvaro-Hormillosa, 2000, USA, color, video, sound, 20 min.)
A video based on Otalvaro-Hormillosa's "Inverted Minstrel," a performance diorama that challenges racial binary systems of thought by questioning and problematizing the politics of hip hop in various cultures of resistance.

Pinay Undercover!
(Sabrina Margarita, 1997, USA, video, color, sound, 5 min.)
Sabrina Margarita goes undercover to expose the secret strengths that are inherent in Pilipina women, although the idea may be contrary to popular belief. She takes a look at the mothers, lolas and titas who've made it possible for our generation of Pinay women to recognize it in themselves.

MIX BRASIL
BRASIL ABRAÇA ARGENTINA

9PM MAYA DEREN THEATER

THIS YEAR, OUR SISTER FESTIVAL SOUTH OF THE EQUATOR REACHES OUT TO ITS NEIGHBOR ARGENTINA, ROUNDING UP A SLATE OF OUTSTANDING WORKS FROM BOTH COUNTRIES. STRADDLING HIGH AND LOW, THIS PROGRAM COMBINES DRAMATIC SHORTS WITH RAUCOUSLY FUNNY HIJINKS. HIGHLIGHTS INCLUDE MIX BRASIL AUDIENCE AWARD WINNERS AND TOTAL TRASH-O-RAMA.
Curated by André Fischer. Program length: 91 min.

Sargento Garcia (Sergeant Garcia)
•• (Tuti Gregiani, 2000, Brasil, 35mm, color, sound, in Portuguese with English subtitles, 15 min.)
Back in the 70s, during the military dictatorship, a young recruit meets a sergeant during his enlistment to the military. Based on a Caio Fernando Abreu short story.

Verité
•• (Marcos Farinha, 2000, Brasil, video, b&w, sound, in Portuguese with English subtitles, 4 min.)
Share breakfast with Bruno, Verité and... Julian. Winner, Special Jury Award at MIX Brasil 2000.

La Prueba
(Diego Lerman, 1999, Argentina, video, color, sound, in Spanish with English subtitles, 18 min.)
Buenos Aires gal about town Mao falls in love with Marcia at first sight. But she already has a loyal partner, Lenin, and will have to do the impossible to prove her love.

Come (Do Me)
•• (Sandra Brogioni, 2000, Brasil, video, color, sound, in Portuguese with English subtitles, 3 min.)
A parody of the song "Call Me" that makes a parallel between violence and (not) coming out. Winner at MIX Brasil Gong Show 2000.

Prohibidu's
•• (Julio Pessoa, 2000, Brasil, 35mm, color, sound, in Portuguese with English subtitles, 9 min.)
In the historic transsexual club Prohibidu's, Gigi remembers a recent break-up story, while she prepares herself for a show.

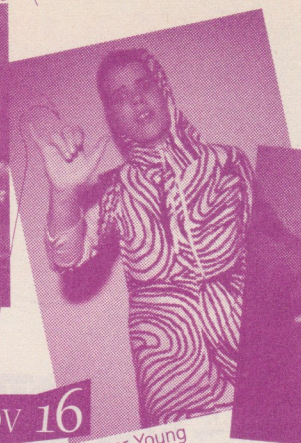
Outros (Others)
•• (Gustavo Spolidoro, 2000, Brasil, 35mm, color, sound, in Portuguese with English subtitles, 11 min.)
In the most traditional street of Porto Alegre, people meet, interact and discuss their and our lives. Winner, Silver Rabbit Award for Best Brasilian Short at MIX Brasil 2000.

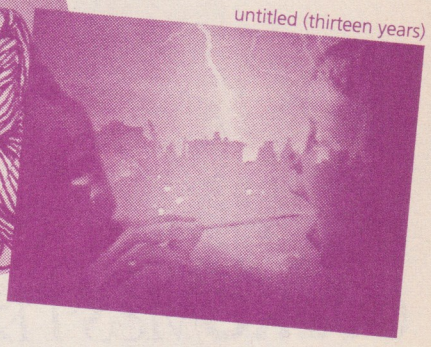
Porra, Mona, Corra (Cum, Queer, Run)
•• (Suian Barros and George Hamilton, 2000, Brasil, video, color, sound, in Portuguese with English subtitles, 7 min.)
What would you do if you were late for the Gay Pride Parade? You'd run! A highlight from MIX Brasil 2000's Trash-o-rama program.

Barbie tambien puede estar triste (Barbie Can Be Sad Too)
•• (Albertina Carri, 2001, Argentina, video, color, sound, in Spanish with English subtitles, 24 min.)
Animation porn film with Barbie dolls. An anti-macho fable where all the unorthodox forms of sex collude to isolate the patriarch, who tries to impose as law what is only a variant of sadism and domination. Nominee, Latin American Competition, MIX Brasil 2001.

••• World Premiere, •• US Premiere, • New York Premiere

Abcess


Forever Young


untitled (thirteen years)

THURSDAY, NOV 15

THE GONG SHOW

10PM Courthouse Theater

In this outrageous perennial favorite, the incomparable Linda Simpson presides over a jury of the cattiest celebrities south of 14th Street hazing on-the-spot video submissions from audience members. Bring your VHS tapes 15 minutes beforehand, then polish that gong and let it rip!

Party to follow at Bar 13

FRIDAY, NOV 16

5PM Maya Deren Theater

Free Panel:
ARCHIVAL AND DEPARTURE: A PRESERVATION PRIMER
See page 20 for more information.

THE SKIN I'M IN

6PM Courthouse Theater

Creating a space of exploration around queer bodies and responses to our bodies (ourselves), the artists in this program employ diverse perspectives as they challenge popular stereotypes and look at and for ways to explore illness, mortality, movement, physical ability, trans/formation, gender expression and mis/treatment. These shorts traverse documentation, reflection and critique, all the while questioning how queer bodies navigate precarious life-and-death experiences.
Curated by Scott Berry. Co-sponsored by Toys in Babeland.
Program length: 75 min.

Party to follow at Dumba
Lusty Loft 4

Webcast live at www.neverneverparty.com

The Finer Shades Of Exertion
••• *(Lee Krist, 2001, USA, hand-projected 35mm, b&w, silent, 10 min.)*

A detailed study in movement and personal expression through gestures, attempting to discover how people are/are not efficient with their body movements. Featuring dancer and filmmaker Jack Waters.

Butch Body Blues
••• *(Aleada Minton, 2001, USA, video, color, sound, 10 min.)*

A multicultural and intergenerational film addressing the misconceptions about masculine females and their bodies. How are butches affected by the beauty standards of the world in relation to idealized bodies and gender roles?

Sacre Coeur
••• *(Peter Cramer, 2001, USA, video, color, sound, 5 min.)*

Le grand tour de Paris. Ah, the city of love and lights. So why is my heart aching? Because my lover's is breaking. Oui, c'est vrai, and he has the x-rays to prove it! A visual/aural poem that redefines an American in Paris. For my sweet & tender, Jacques L'eau. —P. Cramer

Forever Young
•• *(Benny Nemerofsky Ramsay, 2001, Canada, video, color, sound, in English, German, French, Swedish and American Sign Language, 4 min.)*

If the future's so bright, why are we so obsessed with staying young, freezing ourselves in time? An information overload of simultaneous translations, satellite weather reports and defragmenting computer screens, Forever Young is part love poem and part lament to our visions of the future. Do you really want to live forever?

Tremblement de Chair
•• *(Mark Karbusicky and Mirha-Soleil Ross, 2001, Canada, video, color, sound, 4 min.)*

A poetic meditation on the beauty, perils and power of sexuality in a transsexual woman's body.

Ceci N'est Pas
(Jeanne Liotta, 1997, USA, Super 8-to-16mm, b&w, silent, 7 min.)

Hand-developed and unedited, this roll lived in my camera from March to May 1995: a trip to New Orleans, a train ride, the death of a dear friend and artist from AIDS. This film is the author of itself; its trace function leaves me behind... —J. Liotta

untitled (thirteen years)
••• *(Scott Berry and Ethan Eunson-Conn, 2001, USA, Super 8/35mm double projection, b&w, sound, 7 min.)*

The second part of a trilogy about my mother, cancer, radiation, loss, mis/treatment. A combination of images from a 1940s training film on radiotherapy is juxtaposed with actual medical records from her surgery, with a sound collage including letters from specialists, audio from the training film and circular beats. —S. Berry

Abscess
•• *(Aleesa Cohene, 2001, Canada, video, color, sound, 10 min.)*

When skin has been broken, the mess of so many different stories, truths, thoughts, and shapes takes the place of the body's skin. The compilation of found medical footage, personal narratives, and images of the underground, under water and inside the cellular body, creates a sense of being contained and not contained at once; just as an abscess causes skin to open and close as it tries to push itself out of the body.

Crip Shots
• *(John R. Killacky and Larry Connolly, 2001, USA, video, color, sound, 17 min.)*

Performative portraits of six artists with disabilities featuring Greg Walloch, Bill Shannon, Terry Galloway, Judy Smith, Chris Hewitt and John R. Killacky.

FRIDAY, NOV 16

MIGHTY REEL

Footage from the GLBT Archives
7PM Maya Deren Theater

Everyone knows San Francisco is a queer place. But this screening of rarely and never-before seen footage from the Gay, Lesbian, Bisexual and Transgender Historical Society of Northern California documents just how queer it's been. From home movies to performances by homegrown icons, this compilation spans over 50 years of queer experience, offering a whirlwind tour of Bay Area queer history and culture that will surprise even those who have lived through it. This is queer history at its liveliest—you'll be transported.
Curated by Marjorie Bryer and Therine Youngblood.
Co-presented by the Center for Lesbian & Gay Studies/CUNY.
Program length: 85 min.

TRAILERS
The Cockettes
(David Weissman and Bill Weber, 2001, USA, video, color, sound, 2 min.)

The radical performance troupe The Cockettes (1969-1972) helped define the term genderfuck during their short-lived but momentous career. This excerpt from Weissman and Weber's feature-length documentary features troupe members, fan John Waters, and a clip from one of the Cockettes' own films, *Tricia's Wedding*, a parody of the live broadcast of Tricia Nixon Cox's actual wedding.

Looking for Compton's
(Susan Stryker and Victor Silverman, 2001, USA, color, sound, 7 min.)

This film recreates the discovery of a forgotten 1966 riot involving transgender people and the police in San Francisco's impoverished Tenderloin, which played a crucial role in the formation of a politicized transgender movement.

Program
Excerpt from "Invisible Minority" Filmstrip Lecture
(1971, USA, filmstrip-to-video, color, sound, 3 min.)

This lecture was made by liberal Christian churches to show to their congregations. The producers interviewed leading homophile activists including Del Martin, Frank Kameny, Barbara Giddings and George Mendenhall.

HOME MOVIES
Vallejo
(Harold O'Neal, 1947, USA, 8mm-to-video, b&w/color, silent, 9 min.)

Footage from the octogenarian's collection shot during a weekend at a friend's country home in Vallejo, California, in 1947.

Black Cat Cafe footage with Jose Sarria
(1963, USA, 8mm-to-video, color, silent, 4 min.)

The Black Cat Café in North Beach was an icon of bohemian culture and a destination for queers in San Francisco during the postwar era. Sarria, a popular waiter who performed operatic comedies at the café every Sunday, was also a prominent activist and the first openly gay man to run for political office in San Francisco, in 1961.

Excerpt from Trilogy: Three Aspects of Male Homosexuality: Rough Trade, Romance, Psychedelic
(Laird Sutton and Glide Memorial Church/Foundation, ca. 1967, USA, film-to-video, color, silent, 3 min.)

Working with the sexology research team of the National Sex Forum (now the Institute for the Advanced Study of Human Sexuality), Reverend Sutton made sex education films, including a trilogy from which this clip is taken.

Films by Henry Leleu
(Henry Leleu and Paul Bentley, 1968-72, USA, 8mm-to-video, color, silent, 10 min.)

Selections include scenes of biker clubs jousting on weekend excursions in Northern California, shot in 1968 and 1969; a tricycle race down the streets of San Francisco, from 1972; and a 1970 parade down Folsom Street.

San Francisco Gay Freedom Day Parade
(Harold O'Neal, 1978, USA, 8mm-to-video, color, silent, 3 min.)

Footage from the octogenarian's collection shot during a San Francisco Gay Freedom Day Parade.

Dyke Marches
(Therine Youngblood and Nava Mizrahi, 2000-01, USA, video, color, sound, 5 min.)

The San Francisco chapter of the Lesbian Avengers sponsored the first Dyke March in 1993. Their slogan was, "We're not waiting for the Rapture. We are the Apocalypse." Includes footage of Dykes on Bikes.

PERFORMANCES
Outtakes from "The Laughing Policeman"
(ca. 1972-73, USA, 35mm-to-video, color, sound, 3 min.).

Two San Francisco detectives, played by Walter Matthau and Bruce Dern, pursue a deranged mass murderer through the city's seamy side, including two gay bars: the Ramrod, on Folsom, and the Frolic Room, in the Tenderloin.

Halloween at the Ramrod
(Paul Bentley, 1968-69, USA, 8mm-to-video, color, sound/silent, 6 min.)

These clips are from the festive drag and costume celebrations held by the bar, which was owned by film aficionado Bentley. The Ramrod eventually became a predominantly leather bar.

Excerpts from the First Ms. Southern California Leatherwoman Contest
(1988, USA, video, color, sound, 9 min.)

In 1986, the women's leather community in San Francisco sponsored the first International Ms. Leather Competition. The winner of this contest went on to compete for a berth in 1989's worldwide pageant. These clips introduce all eight contestants, as well as Mr. and Ms. International Leather 1988.

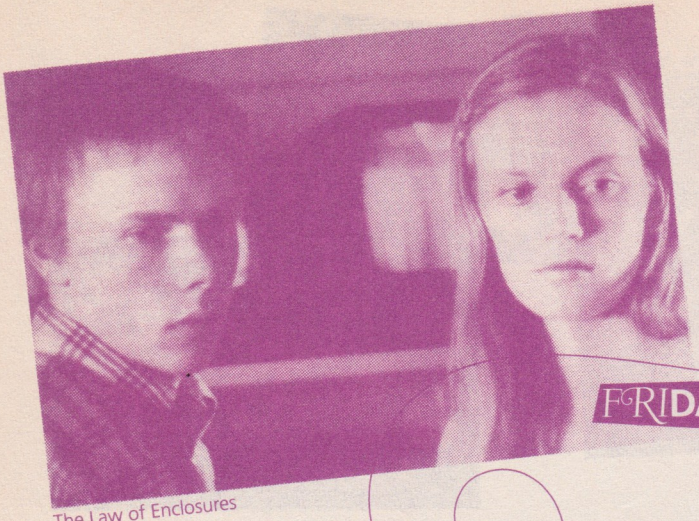
Tribe 8 Footage
(Davy Jones, 1995, USA, video, color, sound, 6 min.)

Self-described as dyke punk rock that works hard, Tribe 8 are local San Francisco legends. This footage was shot at Squeezebox in New York and at the Dirty Bird Festival in San Francisco.

Sylvester Fest
(1991, 1985, 1980s; USA, video, color, sound, 15 min.)

Unabashedly gay Oakland native Sylvester James changed the face of pop music with a string of huge disco hits in the late 70s, including the anthemic "You Make Me Feel (Mighty Real)," securing his place in the queer pantheon. Included here are three rare clips: Sylvester and his Hot Band performing at the Oakland club Dreamland; the diva singing cabaret, backed by a full jazz orchestra, and enjoying cake at his 40th birthday celebration; and local San Francisco TV show "Lavender Lounge: the Queer American Bandstand" paying tribute to the superstar after his death from AIDS-related illness.

••• *World Premiere,* •• *US Premiere,* • *New York Premiere*



The Law of Enclosures

FRIDAY, NOV 16

INNOVATORS FEATURE: FESTIVAL CENTERPIECE

THE LAW OF ENCLOSURES

8PM COURTHOUSE THEATER

• *(John Greyson, 2000, Canada, 35mm, color, sound, 111 min.)*

Queer experimental pioneer John Greyson (*Lilies, Uncut, Zero Patience*) returns with his most accomplished film to date, adapted from the acclaimed novel by New York's own Dale Peck. Beatrice and Henry are misfits in an Ontario backwater drawn together by their shared sense of isolation, whose romance is kindled by the expectation of Henry's imminent death from a rare cancer. At the same time, we follow the couple forty years on, their younger and older selves simultaneously inhabiting the same historical moment, against an all-too-timely backdrop of the Persian Gulf War raging ceaselessly on television. Anchored by stellar turns from Sarah Polley (*The Sweet Hereafter, Go*) and Diane Ladd (*Chinatown, Wild at Heart*) as the younger and older Beatrice, Greyson etches a lacerating portrait of heterosexuality as he effortlessly propels this challenging double narrative to a conclusion of devastating irony. Courtesy of Alliance Atlantis.

PARTY TO FOLLOW, LOCATION TBA

MEMORIZING MIX: THE FIRST 15 YEARS PROGRAM II

CUNTY REVUE, 1993-96

9PM MAYA DEREN THEATER

REMEMBER WHEN THE RAINBOW FLAG FIRST STARTED FLAPPING ON MADISON AVENUE? WHILE MAINSTREAM MEDIA TOOK THE LEAD IN MARKETING LESBIAN AND GAY IDENTITIES, A CUNTY LITTLE BASTARD CHILD OF THE GAY MOVEMENT WAS BEING BORN. MIX, A REINVENTION OF THE NEW YORK LESBIAN & GAY EXPERIMENTAL FILM FESTIVAL, WAS TO BECOME A HAVEN FOR THOSE TOO QUEER FOR "THE GAY COMMUNITY"—PEOPLE OF COLOR, BISEXUALS, PUNKS, FREAKS, IMMIGRANTS, WHITE TRASH, AND STONE COLD ECCENTRIC FILMMAKERS AND PERFORMANCE ARTISTS. IT WAS A GLORIOUS FOUR YEARS OF FILM AND FROLIC THAT MADE THE EARLY 90S SOMEHOW MORE BEARABLE.

Curated by Shari Frilot, MIX Director 1993-96. Co-presented by the Center for the Study of Gender and Sexuality at New York University. Program length: 105 min.

Sex, Fish, Sex, Fish
(E.T. Baby Maniac, 1993, USA, 16mm-to-video, b&w/color, sound, 6 min.)
Sex, fish, sex, fish. Screened in 1993.

That Fertile Feeling
(John "Quasi" O'Shea, 1985, USA, video, color, sound, 8 min.)
This legendary short features Vaginal Creme Davis and Fertile LaToyah Jackson as they survive a multitude of misadventures which culminate in Fertile birthing eleven-tuplets. Screened in 1995.

Man Act - The Sweatlodge
(Mike Stubbs, 1991, UK, Super 8-to-video, color, sound, 7 min.)
Documenting a performance by Man Act entitled Sweatlodge, this film is an expressive account of male behavior dramatically choreographed in swirling, fluid camerawork. Screened in 1993.

Paixão Nacional
(Karim Aïnouz, 1994, Brasil/USA, video, color, sound, 6 min.)
In the first chapter of a trilogy on the history of sexuality in Brasil, a young man flees his country and freezes to death in the hold of an airplane bound for Europe. His dying memories of the sexual constraints he faced in Brasil are interwoven with a tourist's impression of the country as an oversexed paradise. Screened in 1994.

Hans: Object of Desire
(Margie Scnibbe, 1995, USA, video, color, sound, 3 min.)
Don't leave your sex toys around the house unless you want to share and share alike. Screened in 1994.

Sapphire and the Slave Girl
(Leah Gilliam, 1995, USA, video, color, sound, 18 min.)
Based on a 1950s British detective film, Sapphire and the Slave Girl examines the determinants of Sapphire's murder in and through its cinematic representation. In its genre-shifting historical schizophrenia, the video investigates racial passing, cross dressing, taboo sexualities and other transgressions of identity and location. Screened in 1995.

O Happy Day
(Charles Lofton, 1995, USA, Super 8-to-video, color, sound, 6 min.)
Imagining the early days of gay liberation for black gay men, O Happy Day uses reappropriated 70s black gay porn and newsreel footage of Black Panther Party demonstrations to (homo)eroticize the male-dominated Black Power movement, and reclaim a moment in history when there was genuine hope for a gay revolution. Screened in 1995.

Birthday Party
(Jill Reiter, 1994, USA, Super 8-to-video, color, sound, 9 min.)
Drag queen mom plans an Addams Family-esque event for her daughter, with acidic hors d'oeuvres and a human piñata. Screened in 1995.

Actos Impuros (Impure Acts)
(Robert Fiesco, 1993, Mexico, 16mm, color, sound, 20 min.)
A beautiful short film about a guy who works at a bathhouse and his oneiric coming to terms with his homosexuality during the 1950s. Screened in 1996.

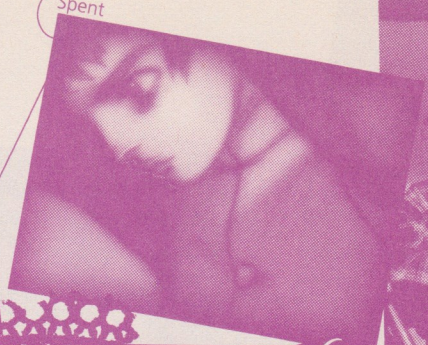
"The Devil Inside" from Clit-o-matic: the Adventures of White Trash Girl
(Jennifer Reeder, 1996, USA, video, color, sound, 8 min.)
From the holy depths of the sewer there will come a savior, and they will call her TRASH! Let us gather and worship, as we acknowledge our slothful inaction. Screened in 1996.

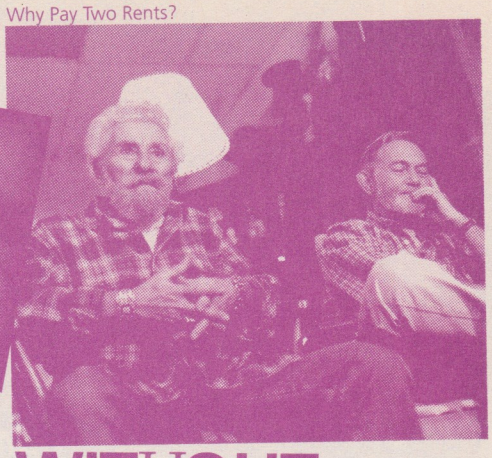
First Year
(Trac Vu, 1996, USA, video, b&w, sound, 6 min.)
An immigrant teenager discovers TV, sex and K-mart. Screened in 1996.

Rave Porn
(Texas Tomboy, 1996, USA, video, color, sound, 4 min.)
UFO genderfuck sex and technology. Screened in 1996.

Peter's Penis Tricks
(Mari Kono, 1996, USA, video, color, sound, 2 min.)
One man's obsessive ability to play with his dick. As much as Peter's tricks have a certain shock value, they are the sincere expressions of a man who enjoys the sensations of the acts he performs. Screened in 1996.

Black & White Study: The Dance
(Peter Cramer and Jack Waters, 1996, USA, 16mm, b&w, sound, 10 min.)
Eroticism and humor highlight an interracial couple engaged in a dance dialogue of opposite and attractions. Screened in 1996.





FRIDAY, NOV 16

HANDJOB

10PM Courthouse Theater

What to do with the cherished porn you've played so often it's worn out? Manipulate it some more. From vintage 70s reels to mordant lesbian deconstruction, these scintillating erotic shorts are guaranteed to bring you to the apex of arousal. Like the Zapruder film, Antonioni's Blow-Up, or a well-worn pair of jeans, hand-processed porn is never as good as the first time—it's better!
Curated by the Festival Committee. Program length: 63 min.

Party to follow at The Boiler Room

LUV Me Latex
(House of Frame by Frame Fierce, 2001, USA, video, color, sound, 2 min.)
The HIV virus takes the viewer on a campy tour through the body—how it is allowed to enter and how it affects the body afterward.

K.I.P.
••• *(Nguyen Tan Hoang, 2001, USA, digital video, color, sound, 4 min.)*
It's what you don't see that counts in this short featuring the distressed moments from old video copies of 70s porn icon Kip Knoll. The artist's own image is imprinted among the naked white bodies, registering his desire for these departed men, and the unseen off- and on-screen presence of Asian men in commercial porn.

Dream Figure
• *(Stuart Gaffney, 2001, USA, video, b&w, sound, 4 min.)*
An image on the screen brings forth a flood of memories of a lover long past and present.

Je Danse, Donc Je Suis
•• *(Thomas Thielen, 2001, UK, digital video, color, silent, 3 min.)*
Swing low, sweet... well, you get the picture.

Sexercise
••• *(Randal Lynch, 2001, USA, digital video, color, sound, 3 min.)*
A Gay Shame slave to the Nautilus imagines porno thinspirations.

Language Lesson
••• *(Jacques et Pierre, 2001, USA, video, color, sound, 8 min.)*
How to fill the silence in those silent 8mm 70s porn films. From the collection of a renowned connoisseur of cinema agité.

My Lover's Aunt's Porn
• *(Stuart Gaffney, 2000, USA, video, b&w, sound, 4 min.)*
A hidden stash of porn brings back some unexpected memories and connections.

Ph-uk-ng
••• *(James Nadeau, 2001, USA, video, color, 5 min.)*
Didn't mom tell you not to sit too close to the TV? You'll ruin your eyes.

Blackmail Material
• *(Yvette Choy, 2001, USA, digital video, color, sound, 3 min.)*
Day and night... Get it while you can.

Watching Lesbian Porn
• *(Dayna McLeod, 2001, Canada, digital video, color, sound, 11 min.)*
Here's how to get your deconstructing, orthodox, post-feminist date in the sack. Recommended viewing position: On Our Backs.

Swingers
••• *(C.B. Cooke, 2001, USA, digital video, color, silent, 16 seconds)*
Careful, you might take someone's eye out.

My Hands Are Shaking
••• *(Pierre-Yves Clouin, 2001, France, digital video, color, sound, 7 min.)*
When the streaming gets steamy, you can't do everything at once.

Something Died With Johnny
• *(Ian Jarvis, 1998, Canada, video, b&w, sound, 3 min.)*
A lament for the long-gone days of anonymous bareback sex and Johnny, who loved and lived to fuck.

Minus
•• *(Christopher Chong, 1999, Canada, 16mm, b&w, silent, 3 min.)*
Take a look at and have a feel for old-time peepshows, complete with the fig leaves.

Hand Job
• *(Wrik Mead, 2001, Canada, video, b&w, sound, 3 min.)*
Gorgeous stop-motion animation revisits early cinema aesthetics and gives new meaning to the term hand-processed.

••• World Premiere, •• US Premiere, • New York Premiere

WITHOUT YOU I'M NOTHING

11 PM Maya Deren Theater

From long-lost to everlasting, these love stories reveal the dark side of relationships gone awry... and one that has remarkably endured. This program is dedicated to all the queers out there who've had their exiles in Guyville or Girlstown but still just can't get enough romantic drama.
Curated by the Festival Committee. Program length: 70 min.

Out of the Scene
(House of Frame by Frame Fierce, 2001, USA, video, color, sound, 1 min.)
Using a comic-book style, *Out of the Scene* shows Pauline, a transgender girl, as she considers the unsafe things she did in the past in order to become a woman.

Spent
• *(Wil Lin, 2000, USA, video, color, sound, 2 min.)*
Consumed in his idealization of a distant man, this Japanime cherub-faced boy threatens with a fatal attraction.

The Scar
(Leslie Satterfield, 2000, USA, digital video, b&w, sound, 6 min.)
An ethereal dream/fairy-like glow centered on manipulated memory, projection or imagination. Be prepared to account for the contours of your own body!

Basement Girl
(Midi Onodera, 2000, USA, 16mm, color, sound, 12 min.)
Abandoned by her lover, a young woman finds comfort and safety in mundane routines, a diet of junk food and the warmth of the television set.

Somewhere: Portraits of the Other
(Gui Garakot Prasartkul, 2001, USA, video, color, sound, 18 min.)
Densely layered, the filmmaker's personal narrative struggles between the ambivalence of geographic dislocation and the certainty of belonging in her lover's arms.

Since Then
•• *(Robert Kennedy, 2001, Canada, digital video, color, sound, 3 min.)*
When you realize you're experiencing everything alone once again, including materiality, it all seems painfully significant.

Why Pay Two Rents?
• *(Remy Weber, 2001, USA, 16mm, color, sound, 28 min.)*
This elderly gay couple has been asking that very question for 40 years. Following them from bohemian Greenwich Village of the 60s to suburban country domesticity of the present, the documentary depicts a refreshingly unresolved (or frighteningly unprocessed) partnership.

Der Rosenkönig

FRIDAY, NOV 16

VISIONS OF EXCESS:

DER ROSENKÖNIG (THE ROSEKING)

12AM COURTHOUSE THEATER

(Werner Schroeter, 1986, Germany, 35mm, color, sound, in German with English subtitles, 100 min.)

A lush, operatic love triangle between a mother (Magdalena Montezuma, in her final role), her son, and his lover set in a semi-abstract desert of greenhouses and ruined chapels, *Der Rosenkönig* is the most homoerotic of Werner Schroeter's films *(Willow Springs, Kingdom of Naples, Love's Remains)* and a shining example of his radical experiments with time, narrative and performance. Hugely influential upon German directors from Fassbinder to Wenders to Ottinger, yet virtually unknown in the U.S., Schroeter is long overdue for recognition. MIX is proud to present this rare screening of an unheralded classic of queer cinema.

FREE PANEL:

THE ONLY WAY IS UP: WEB DISTRIBUTION AFTER THE DOT-COM CRASH

1PM MAYA DEREN THEATER

See page 20 for more information.

SPECIAL PRESENTATION:

RICHARD FUNG'S FAMILY TRILOGY

2:30PM MAYA DEREN THEATER

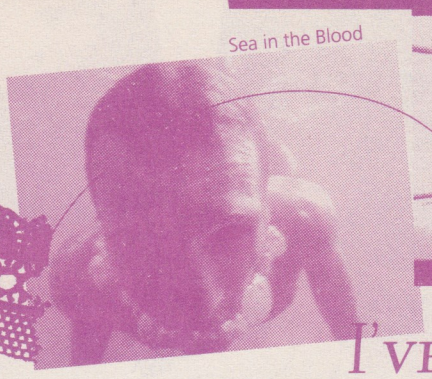
The final chapter in an informal trilogy about family history, *Sea in the Blood* is Richard Fung's magically affecting remembrance of his sister Nan, whose early death from a hereditary blood disease is refracted through life with his lover Tim, a longtime AIDS survivor. In tribute to Fung's extraordinary, sustained achievement in experimental documentary, MIX presents the complete trilogy, including *The Way to My Father's Village*, which sets Fung's search for his Chinese roots against his father's cultural self-denial; and *My Mother's Place*, which explores the formation of race, class and gender under colonialism through his mother's saucy and poignant recollections. Co-presented by Asian CineVision. Courtesy of Video Data Bank.

The Way to My Father's Village
(1988, Canada, video, color, sound, 38 min.)

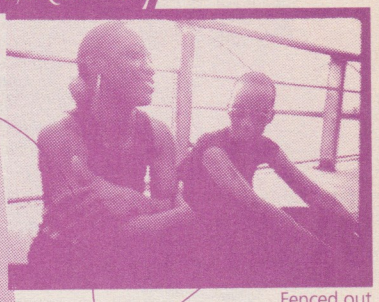
My Mother's Place
(1990, Canada, video, color, sound, 50 min.)

Sea in the Blood
(2000, Canada, video, color, sound, 26 min.)

SATURDAY, NOV 17



Sea in the Blood



Fenced out

I'VE BEEN FRAMED

QUEER YOUTH MEDIA

4PM COURTHOUSE THEATER

Youth media necessitates sensitively constructed context, which re-frames representation in a moment of new mainstream queer youth visibility. These videos demonstrate the formal eclecticism of alternative youth-produced works, ranging from the rough improvisation of collective productions to recognizably avant-garde personal works, disrupting the possibility of a common "queer youth voice." A dynamic crowd of new young audiences MIXed with the usual suspects from queer alterna-media promises a powerful exchange. Panel to follow. Admission for audience members under 21 is $5 (with valid I.D.)

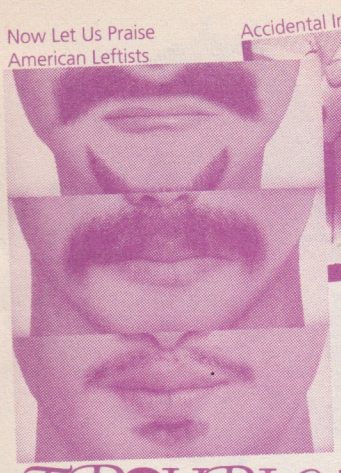
Curated by Paper Tiger Television. Program length: 64 min.

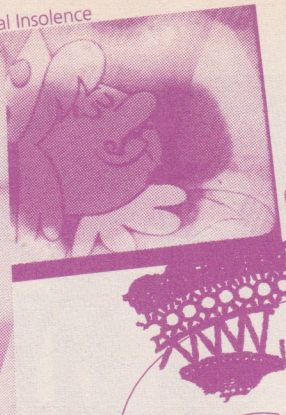
My Name Girl
(Emily Greer, 2000, USA, video, color, sound, 11 min.)
"It's sad how my family of all girls revolves so much around men." Emily Greer scrutinizes the board games and Barbie dolls that lay down the law of gender and sexuality. But what does she do when her own dad leaves her mom for another man?

FENCED OUT
••• *(New Neutral Zone, 2000, USA, video, color, sound, 20 min.)*
This video documents and participates in the fight for the Christopher Street pier, one of the only places in New York City where youth of color, low-income, homeless and queer youth can come together. Since the summer of 2000, city developers—with the support of local residents—literally began to "fence out" the kids in the interests of building a state park and raising the property value which the youth were "lowering," according to the police. As old and young perspectives come together, the pier youth become more politicized, seeing how the struggle to save their public space connects to a larger historical and social movement.

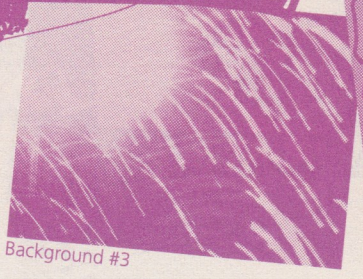
Mean Anything
(Todd Smee, 2000, USA, video, color, sound, 8 min.)
Found photographs of muscle men interact with personal text and moments of self-portrait performance. Smee interrupts the stability of idealized gay male bodies and sex culture with personal experience.

Homecoming Queens
(Green Chimneys Residents, 2001, USA, video, color, sound, 25 min.)
Green Chimneys Gramercy Residence is a group home for adolescents, age 15-21, who identify as gay, lesbian, bisexual, transgender or questioning. *Homecoming Queens* presents a firsthand account of life inside one of the few residential programs in the United States that provides services for queer youth and their fight to establish a unique identity within a system that is often indifferent to and ignorant of their struggles.


Now Let Us Praise American Leftists


Accidental Insolence

SATURDAY, NOV 17


Background #3

World Without Femmes

Semiotics of the Bitchin'

TROUBLE WITH NORMAL

5PM MAYA DEREN THEATER

THE TROUBLE WITH NORMAL FEATURES WORK WHICH CONTEMPLATES THE EXCLUSIONARY ASPECTS OF BEHAVIORS, POSITIONS OR IDENTITIES. SPECIFICALLY, THESE FILMS AND VIDEOS DECONSTRUCT, INTERROGATE OR PARODY NORMS TO WHICH ONE MUST CONFORM IN ORDER TO BE GRANTED A PARTICULAR IDENTITY OR PARTICIPATORY RIGHTS WITHIN A GROUP. THE PROGRAM EXPLORES THE MEANS BY WHICH REPRESENTATION AND LANGUAGE OFFER LIMITED OPTIONS FOR CONCEPTUALIZING A SELF AND ULTIMATELY, THE DICTATES AND DILEMMAS OF BELONGING.

Curated by Kathy Burdette. Co-presented by the Center for Lesbian & Gay Studies/CUNY. Program length: 75 min.

Ladies' Tea

• (Paula Durette, 2001, USA, video, color, sound, 2 min.)

A digital animation that comically outlines/predicts group dynamics at a dyke bar.

Queer Things I Hate About You

• (Nickolaos Stagias, 2000, Canada, video, color, sound, 5 min.)

"What's wrong with Celine Dion, anyway?"

La Difference

(Rita Küng, 1999, Switzerland, 35mm, color, sound, 9 min.)

A wild animation about a wild imagination. In a bar, Kim is fantasizing about his desire of being a woman. His dreams become reality through the help of a bartender who's not what he seems to be.

Straight Boy Lessons

(Ray Rea, 1999, USA, 16mm, color, sound, 9 min.)

A recently-transitioned trans man rides along in a pickup truck with a straight boy and gets tips on better performing straight male masculinity.

Now Let Us Praise American Leftists

(Paul Chan, 2000, USA, video, b&w, sound, 3 min.)

An experimental video animation that eulogizes and ridicules the American leftist movement of the past century. Foregrounding the exclusionary nature of American leftists politics, in its persistent refusal to allow greater diversity of race, ethnicity and sexual orientation to enter into the larger political dialogue, *Now Let Us Praise* presents American leftists as they are: men with facial hair.

The Escapades of Madame X

(Kerry Laitala and Isabel Reichert, 2000, USA, 16mm, b&w, sound, 11 min.)

An exploration of the conventions of filming the female body which demonstrates early Hollywood cinema's complicity in establishing a passive role for women. Using reworked Busby Berkeley-esque imagery, the film reimagines its Madame X as sexually, intellectually and physically empowered.

Not Quite

• (Liz Richards, 2000, USA, video, color, sound, 6 min.)

A poetic exploration of the difference between sex and gender, illustrating how the narrator is caught between perceptions of male and female.

Accidental Insolence

••• (Kristen Anchor, 2001, USA, video, color, sound, 8 min.)

A collaged contemporary survey of the interconnections of democratic idealism, capitalism, authority, youth and homophobia. The juxtaposition of familiar media images and audio, stock footage, interviews and hand-marked film beckons questions of identity-making, human agency and control. The video is a documentary not only critical of the culture of homophobia, but also critical of the culture of media itself.

Nesting Season

••• (Paula Durette, 2001, USA, video, color, sound, 4 min.)

An animated reassessment of typical cycles of attraction and mating behavior.

Even Lovers Have Still Lives

• (Kathy Burdette, 1999, USA, 16mm, color, sound, 18 min.)

A meditation on representation and sexual identity incorporating and intertwining several well-known cinematic and literary narratives describing instances of socially prohibited desire.

FUCK LOGIC

6PM COURTHOUSE THEATER

WE THINK WE'RE SO SMART, WITH OUR SUPER-CONDUCTING SUPERCOLLIDERS, HUMAN GENOME PROJECTS, ARTIFICIAL HEARTS AND THEORIES OF EVERYTHING. YET FOR ALL OUR FAITH IN LOGIC AND REASON, WE CAN'T GET ENOUGH TEMPTATION ISLANDS, VIAGRA WITH CRYSTAL AND PASTY POLITICIAN SEX LIVES. IS SOMETHING AMISS WITH THE ENLIGHTENMENT? THESE SHORTS TAKE US ON A WILD RIDE THROUGH THE MESSY SIDE OF MIND, COMPELLING REMINDERS THAT OUR BRAINS ARE SQUISHY GRAY STUFF WITH THE CONSISTENCY OF A GOOD CRÈME BRÛLÉ.

Curated by the Festival Committee. Program length: 78 min.

Erika In Amerika

(Antonia Baehr and Shawn Atkins, 1999, USA, 16mm, color, sound, 12 min.)

In the land of plenty, why can't Erika find the money to complete her film? This self-referential short explores the impossibility of explaining its creator, whose milk is desired by all.

Bus No. 7

••• (Ho Tam, 2001, USA, digital video, color, sound, 3 min.)

Bus logic, pure and simple, as the artist follows the route he used to take as a child.

Flying Sculpture

• (Pierre-Yves Clouin, 2001, France, digital video, color, sound, 4 min.)

Ever wonder what's taking the person in the airplane restroom so long?

A System for Writing Thank-You Notes

••• (Neil Goldberg, 2001, USA, digital video, color, sound, 8 min.)

Highlighting the ultimate function of human logic, this video details a man's system for accepting an unacceptable loss.

I Swallowed the Sea and The Sea Swallowed Me

• (Michael Velliquette, 2001, USA, digital video, color, sound, 4 min.)

The life preserver is under your seat.

Background #3

• (Gabriel Cyr, 2001, USA, video, tinted b&w, sound, 3 min.)

Looping video and static explore the relationship of space and visual information.

Semiotics of the Bitchin'

••• (K8 Hardy and Therine Youngblood, 2001, USA, video, color, sound, 10 min.)

A restaging of Martha Rosler's canonical 1975 feminist video *Semiotics of the Kitchen*.

Sans Titre

• (Maïa Cybelle Carpenter, 2001, USA, 16mm, color, silent, 7 min.)

Gorgeous, color-abstracting expressionist film remains as interpretively elusive as ever.

Minnesota Mean

• (Dean Otto and Marjie Thieman, 2001, USA, digital video, color, sound, 3 min.)

A cautionary tale about the consequences of feigning ignorance, starring a leprechaun and a psychedelic bunny. Where's me pot?

Election 2000: Bush Quotes

(C.B. Cooke, 2000, USA, digital video, color, sound, 11 min.)

Talking heads wag in these excerpts from the hotly contested Bush-Gore debates. Innocuous campaign rhetoric from a year ago casts an unsettling perspective on the future.

World Without Femmes, Part III: Street of the Discounted

••• (A.K. Summers, 2001, USA, digital video, color, sound, 13 min.)

An amnesiac, bald-headed dominatrix wanders the funhouse corridors of a post-apocalyptic pedestrian mall, bombarded by the detrius of commercial culture, in this digitally animated delight.

••• World Premiere, •• US Premiere, • New York Premiere

SATURDAY, NOV 17

MIX MEXICO
CORAZON DE QUINCEAÑERA
7PM MAIN DEREN THEATER

YOU ARE CORDIALLY INVITED TO THE PRESENTATION IN SOCIETY OF OUR DEAREST DAUGHTER, CORAZON DE QUINCEAÑERA. AT THE CELEBRATION, YOU'LL BE TREATED TO MADONNA AS GOD ON EARTH, CYBORG RUSSIAN DOLLS, URGENT LITTLE BOY-GIRLS, THE PAIN OF LOVE AND LOVE OF PAIN, EXQUISITE CORPSES AND THE MECHANICS OF DREAMS. AND FOR DESSERT, THERE'S A JELL-O THAT'LL SEND YOU INTO ECSTASY!

Curated by Claudia Pardo and Arturo Castelán. Co-sponsored by the Mexican Cultural Institute of New York. All films in Spanish with English subtitles. Program length: 61 min.

El Dolor (The Pain)
•• *(Julian Hernandez, 2001, Mexico, 35mm-to-video, b&w, sound, 2 min.)*
The reality of love.

Venus Boy
•• *(Arturo Castelán 2001, Mexico, video, b&w/color, sound, 10 min.)*
A re-creation/re-invention of a sexual encounter.

La Nueva Galicia (The New Galicia)
•• *(Fabian Castro, 1998, Mexico, video, color, sound, 10 min.)*
A beautiful boy happens to be straight in an oppressive gay world with Biblical resonances.

Sex-on-Wheelz
• *(Artemio, 1998, Mexico, video, color, sound, 5 min.)*
A sexed-up Russian doll made of video.

Spanking the Jell-O
•• *(Claudia Prado, 2001, Mexico, video, color, sound, 5 min.)*
Sometimes we just need to spank a little.

Danielito/Danielita
•• *(Victor Jaramillo, 2001, Mexico, video, color, sound, 5 min.)*
"I'm not!"

La Vida de los Sueños de Los Angeles (The Dreamlife of Angels)
••• *(Arturo Castelán, 2001, Mexico, video, color, sound, 5 min.)*
A music box, a dream, and his 15 excuses.

Escenas de Cama (Scenes of a Bed)
•• *(José Antonio Cordero, 2001, Mexico, video, color, sound, 8 min.)*
An ironic view on the mechanics of sex.

Recuerdos de Marisela (Marisela's Remembrance)
•• *(Fabian Castro, 2001, Mexico, video, color, sound, 5 min.)*
A campy music video about love and loss.

Cadaver Exquisito: Ni Dios lo Quiero (An Exquisite Corpse: God Forbid)
•• *(Fabian Castro, Grace Quintanilla, Paulina del Paso, Ivon Fuentes, Ximena Cuevas, Ivan Avila, Alfredo Salomon, Felipe Gomez, Mariana Miranda, Andres Villalobos, Alejandro Valle and Alejandro Cantu, Mexico, 2001, video, color, sound, 11 min.)*
A surrealistic piece based on a literary game: after the phrase "God forbid!" each videomaker has to continue a storyline they don't know.

HEAVY PETTING
8PM COURTHOUSE THEATER

She was rather a beauty... She offered me what I had never found in my sexual life, constant, single-hearted, incorruptible, uncritical devotion... She placed herself entirely under my control.
—J.R. Ackerley, *My Dog Tulip*

FOR ALL THOSE GIRLS WHO GOT A FUNNY FEELING IN THEIR PANTIES FROM HORSEBACK RIDING AND ALL THOSE BOYS WHO DIDN'T STOP ROVER FROM HUMPING THEIR LEG, THESE SHORTS DELVE INTO OUR COLLECTIVE BEASTLY SUBCONSCIOUS. AS QUEER SEX BECOMES STATUS QUO, COULD IT BE THAT ANIMALS ARE THE NEXT FRONTIER FOR EXPLORING THE KINKS OF OUR DESIRE, FANTASIES AND TABOOS? IT AIN'T CALLED DOGGY-STYLE FOR NOTHIN'.

Curated by the Festival Committee. Program length: 69 min.

PARTY TO FOLLOW, LOCATION TBA

Spiders in Love: An Arachnogasmic Musical
(Martha Colburn, 1999, USA, Super 8-to-video, color, sound, 3 min.)
The hot leggy world of the she-spider! She can swallow miles of cock and trap you in her web. But watch out—those black widows might swallow you whole too!

Eels
••• *(Patty Chang, 2001, USA, video, color, sound, 4 min.)*
You won't know whether to laugh or scream as Chang, trying hard to stay composed, takes endurance to the limit with the help of some friends in this mesmerizing, unsettling video.

G-Sprout!
(Mirha-Soleil Ross, 2000, Canada, video, color, sound, 12 min.)
Naked lunch: This genre-blurring documentary is part vegan tranny-porn, part slaughterhouse snuff film. Veggie lovers speak out on dating, intimacy and sex in a meat-centered culture. You are who you eat.

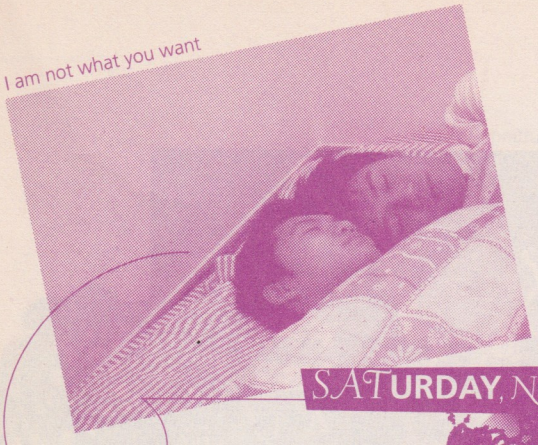
Transanimals
(Amy Hill, 2001, USA, video, color, sound, 12 min.)
We all have a deep emotional bond with our pets, but how do we cope when Fido wants to become Fluffy? Will s/he still be the same pet we fell in love with? Take a look inside this loving support group for transitioning pets.

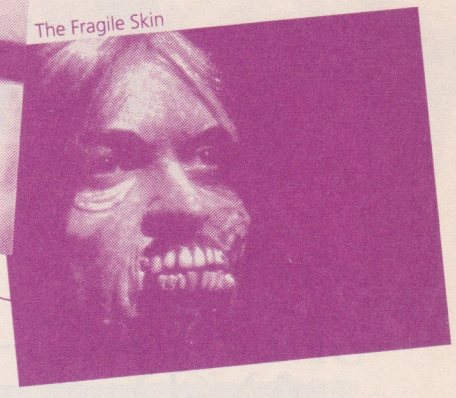
A Toetally Solefull Feeture Pedsintation
(Martha Colburn, 1999, USA, Super 8-to-video, color, sound, 4 min.)
A fetishistic celebration of the world of the foot. Toe-sucking baboons, Napoleon, erotic steeplechasing, and much more in this over the top footsploitation film.

I Am ...
••• *(Jeanine Olson, 2000, USA, video, color, sound, 45 seconds)*
Salt-water mammals have never seemed as spiffy as in this video that ribs identity politics with a bit of the old in-out, in-out.

The Travelling Eye of the Blue Cat
• *(Shawn Atkins, 2001, 35mm, color, sound, 15 min.)*
An abandoned New York garden, a pair of jealous blue cats, and a decapitated lover's head leads a girl in the startling metamorphosis to the edge of a journey of psychic transformation.

Plushies & Furries
• *(Rick Castro, 2001, USA, digital video, color, sound, 22 min.)*
An incredible account of the sexual subculture of people who dress up in furry suits to express the animal within. Follow 18-year-old Yote, short for "Coyote," as he attends his first conFURence—much to mom's dismay.





SATURDAY, NOV 17

INNOVATORS FEATURES

I AM NOT WHAT YOU WANT

9PM MAYA DEREN THEATER

• *(Kit Hung, 2001, Hong Kong, digital video, color, sound, in Cantonese with English subtitles, 50 min.)*

Young hearts run free. Emerging director Kit Hung, one of the discoveries of MIX 2000, returns with an impressively assured first featurette. The tale of two students—one queer, one curious—sharing a Hong Kong flat and gradually awakening to each other's charms, the film gently instructs us not to ignore love when it's right in front of us. Shot with a spare, precise lyricism and suffused with a meltingly romantic feeling (hardened cynics, beware), *I Am Not What You Want* signals the arrival of a major new talent in the world of queer experimental cinema.

SHOWN WITH:

Surface Noise

(Abigail Child, 2000, USA, 16mm, b&w/color, sound, 20 min.)

Found footage exploring public and private space, organized formally as a sonata, centered around work and issues of class: the divisions between home and public, owners and workers, saturation and flow, structure and improvisation. —A. Child

SCARED STIFF III

BLOODY SHEETS

10PM COURTHOUSE THEATER

FORGET THOSE FLACCID HORROR MOVIE SEQUELS AS MIX'S TRAILBLAZING QUEER HORROR SPOTLIGHT SCARED STIFF RETURNS LIKE A BAT OUTTA HELL TO STRIKE TERROR INTO YOUR HEART AND SLASH PALE IMITATORS TO RIBBONS. LESBIAN VAMPIRES (NATURALLY), HUMAN SACRIFICE, SKELETONS WITH BONERS AND SERIAL INTERNET STALKERS CONVERGE IN THIS SPECTACULAR COVEN OF MACABRE AND SEXY SHORTS. *Curated by the Festival Committee. Program length: 79 minutes.*

Marcilla

••• *(Jenelle Troxell, 2001, USA, 16mm, b&w, sound, 12 min.)*

Fantasy and reality merge as a lonely female student is seduced by a mysterious woman among the shadow-mottled library stacks. A rapturously filmed interpretation of Sheridan Le Fanu's famed 1871 novella *Carmilla*, the first-ever lesbian vampire tale.

The Making of Dandy Dust

••• *(Tina Keane, Germany, digital video, color, sound, 18 min.)*

An unconventional behind-the-scenes look at the making of the pioneering tranny/splatter/sci-fi movie *Dandy Dust*. Marvel at the innovative lo-fi special effects used to create the spurting universe of sex mutants and cyborgs.

Chopstick, Bloody Chopstick

• *(Wayne Yung and Shawn Durr, 2001, USA, digital video, color, sound, 14 min.)*

A neurotic gay man describes his failed romances to his mute Asian boyfriend. But what's with the dead white guys slumped all over the place?

Lucky

(Bobby Abate, 2001, USA, digital video, color, sound, 13 min.)

Psychological interiors of technology and sexual confusion. The Internet, streaming porn and the trailer for *Scream* become a new, claustrophobic playground for sexual anxiety and blood lust.

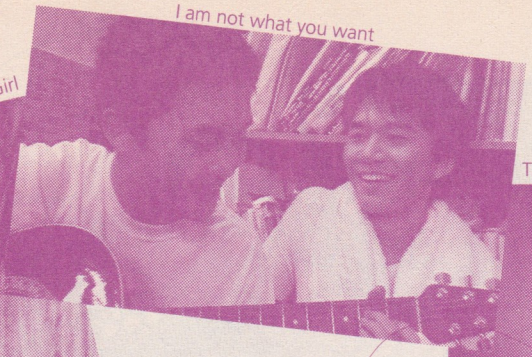
The Fragile Skin

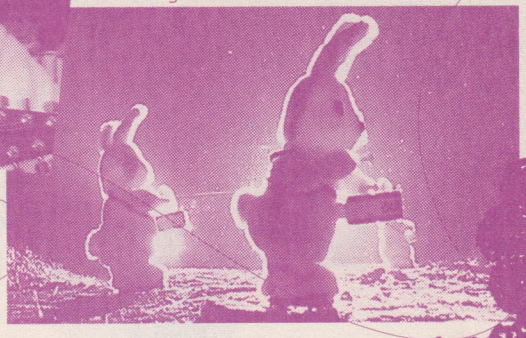
• *(John Carr, 2000, UK, color, sound, 22 min.)*

Amid the creeping desolation of an abandoned house, the heiress Mina is swept into an eldritch world of devil worship, human sacrifice and awful things that roam the night. Just try not to run screaming from the theater!

••• *World Premiere,* •• *US Premiere,* • *New York Premiere*

Sapphire and the Slave Girl


I am not what you want


The Cutting

SIDEBARS AND SPECIAL SECTIONS

Memorizing MIX: The First 15 Years

A expanded anniversary edition of our annual retrospective sidebar skims the cream of MIX's first 15 years, with three programs curated by the festival's previous directors, Jim Hubbard, Shari Frilot, and Rajendra Roy & Anie Stanley. The Memorizing MIX sidebar is co-presented by the Center for the Study of Gender and Sexuality at New York University.

Innovators Features

This year's Innovators Features section includes the Festival Centerpiece, the New York premiere of Canadian master John Greyson's latest, *The Law of Enclosures*. Balancing established artists with emerging ones, Innovators Features also includes the New York premiere of *I Am Not What You Want*, the debut featurette from Hong Kong-based Kit Hung.

Visions of Excess

Our spine-tingling midnite screening section, Visions of Excess, also highlights both emerging and established artists, with the U.S. premiere of *The Cutting*, a harrowing and hilarious digital-video thriller from Belgium; and a special presentation of legendary German auteur Werner Schroeter's opulent flowers-of-evil classic, *Der Rosenkönig (The Rose King)*.

Public Panels

Two panels—they're free!—address topics of vital importance to queer media artists, including "Archival and Departure," an introduction to preservation and archiving issues, co-presented with the Association of Independent Video and Filmmakers (AIVF); and "The Only Way is Up," an analysis of the landscape of web distribution in the wake of last year's dot-com collapse, co-presented with the Independent Feature Project (IFP).

WEDNESDAY, NOVEMBER 14

9PM Courthouse Theater

Opening Night Event
MIX 15: Pop! Quinceañera Ball
Opening Night Party
at Remote, 327 Bowery at 2nd street

THURSDAY, NOVEMBER 15

6PM Courthouse Theater
Age of Consent

7PM Maya Deren Theater
Memorizing MIX: The First 15 Years
Program I: Dispatches From the Front, 1987-92

8PM Courthouse Theater
the (a)eromestiza project

9PM Maya Deren Theater
MIX Brasil

10PM Courthouse Theater
The Gong Show
Party to follow at Bar 13, 35 E 13th Street, 2nd Floor, at University Place

Program At a Glance

Friday, November 16

5pm Maya Deren Theater
Free Panel
Archival and Departure:
A Preservation Primer

6pm Courthouse Theater
The Skin I'm In
Party to follow at Dumba

7pm Maya Deren Theater
Mighty Reel:
Footage From the GLBT Archives

8pm Courthouse Theater
Innovators Feature: Festival Centerpiece
The Law of Enclosures
Party to follow, location TBA

9pm Maya Deren Theater
Memorizing MIX: The First 15 Years
Program II: Cunty Revue, 1993-96

10pm Courthouse Theater
Hand Job
Party to follow at The Boiler Room

11pm Maya Deren Theater
Without You I'm Nothing

12am Courthouse Theater
Visions of Excess
Der Rosenkönig (The Rose King)

Saturday, November 17

1pm Maya Deren Theater
Free Panel
The Only Way is Up:
Web Distribution After the Dot-com Crash

2:30pm Maya Deren Theater
Special Presentation
Richard Fung's Family Trilogy

4pm Courthouse Theater
I've Been Framed:
Queer Youth Media

5pm Maya Deren Theater
The Trouble with Normal

6pm Courthouse Theater
Fuck Logic

7pm Maya Deren Theater
MIX Mexico:
Corazon de Quinceañera

8pm Courthouse Theater
Heavy Petting
Party to follow, location TBA

9pm Maya Deren Theater
Innovators Features
I Am Not What You Want

10pm Courthouse Theater
Scared Stiff III: Bloody Sheets
Party to follow, location TBA

11pm Maya Deren Theater
Memorizing MIX: The First 15 Years
Program III: Shoot Fast, Play Hard
Preceeded by the Memorizing MIX reception at Wonderbar, 505 East 6th Street at 1st Avenue, 7 pm

12am Courthouse Theater
Visions of Excess
The Cutting

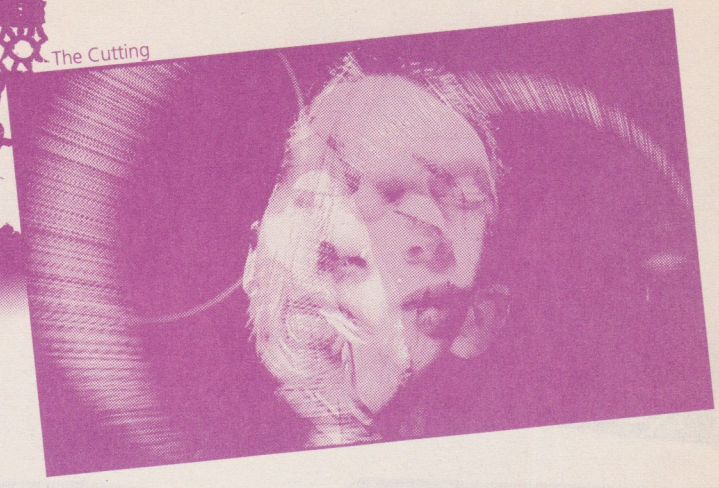
Sunday, November 18

2pm Courthouse Theater
Band of Outsiders

4pm Courthouse Theater
Stealing to Subvert

6pm Courthouse Theater
Homo Home Ec

8pm Courthouse Theater
Closing Night Event
Glitter
Party to follow at The Slipper Room, 167 Orchard Street at Stanton



The Cutting

SATURDAY, NOV 17

Memorizing MIX: The First 15 Years Program III:

SHOOT FAST, PLAY HARD, 1997-2000

11 PM Maya Deren Theater

Experimental filmmaking during the 20th century's final years investigated the ultra-new and the formative past. Perhaps most memorable from MIX's programming during this time was the in-depth engagement of immediacy and improvisation in the moving image through Super 8mm film and digital video. Both formats offer surprising aesthetic similarities and relatively low-cost, innovation-inspiring potential for filmmakers. This program highlights some of the most energetic, enigmatic and enchanting Super 8 and digital video "instant visions" that appeared over these past four years.
Curated by Rajendra Roy, Executive Director, 1996-2000, and Anie S8 Stanley, Artistic Director, 1997-2000. Co-presented by the Center for the Study of Gender and Sexuality at New York University. Program length: 71 min.

Memorizing MIX: The First 15 Years Reception at Wonderbar, 7 PM

Lift-Off
(Martha Colburn, 1998, USA, Super 8-to-16mm, color, 5 min.)
A swirling universe of porn star cosmonauts, parachutes, detached penises and other mechanical projectiles. Screened in 1998.

Come With You, Swim With Me
(Patty Chang, 1998, USA, Super 8-to-video, color, sound, 5 min.)
Sometimes we lose ourselves between floating and drowning... Screened in 1998.

Two Encounters
(Rodney Evans, USA, 1999, video, b&w, sound, 8 min.)
Armed with hidden button-hole cameras, two gay men go out on the town to get some action. Stephen, a black man, and Brian, a white man, document their encounters in two very different bars, revealing much about the racialized geographies of New York's gay bar scene. Screened in 1999.

SLAP Drag-Ons
(Steven Grandell, 1997, USA, video, b&w, sound, 6 min.)
A dizzying new twist on transgender performance, based on "D is for Drag." Screened in 1997.

Crash Skid Love
(Christopher Chong, 1998, Canada, video, b&w, sound, 4 min.)
A claymation punk love story that leaves you with skid marks instead of a hickie. Screened in 1998.

The Painter
(Deborah Edmeades, 2000, USA, video, color, sound, 2 min.)
How not to treat a genius... starring Slopper. Screened in 2000.

Contemporary Artist
(Ximena Cuevas, 1999, Mexico, video, b&w, sound, in Spanish with English subtitles, 5 min.)
This frantic, improvised work makes us wonder: Are we all celebrity stalkers or art-world victims? Screened in 1999.

Hub Cap
(Anie S8 Stanley and Patty Chang, 1997, USA, Super 8-to-video, b&w, sound, 6 min.)
Death by sex narrative images mixed with a reconstructed radio talk show. *Hub Cap* confounds desire, disgust, film reality and sexual fantasy to produce an unappetizing look at anticipation, fear and the horror genre. Not a nice day for a Sunday drive... Screened in 1997.

J'ai des bouches partout (I've Got Mouths All Over)
(Pierre-Yves Clouin, 1999, France, video, color, silent, 3 min.)
The master of video contortion finds that typically unseen parts of the body are easily mistaken for others. Screened in 2000.

Land of the Lay
(Larry Shea, 1999, USA, video, color, sound, 5 min.)
Digital cruising through the bushes, into the stalls and across the web. Screened in 1999.

Knuckle Down
(Sarah Marcus and K8 Hardy, 2000, USA, Super 8-to-video, color, sound, 8 min.)
The filmmakers don't give a straight answer, but instead invoke madness and irony around the issues typically important to feminists and queers alike. Screened in 2000.

Forever Bottom
(Nguyen Tan Hoang, 1999, USA, video, color, sound, 4 min.)
In this mock-instructional workout tape, the artist embraces the desires and pleasures of full-on, unrepentant bottomhood. Screened in 1999.

Daddie
(C.B. Cooke, 1999, USA, video, color, sound, 8 min.)
The visceral voice of a son in search of himself. Screened in 2000.

Mess With the Bull
(Diana Dawson, 1999, USA, video, color, sound, 3 min.)
All it takes is a bullhorn and a brassy Brooklynite to make girl power, digi-style! Screened in 1999.

Spread 'Em Sugar
(Lynne Chan, 1999, USA, Super 8/video, color, sound, 12 min.)
A detective on the trail of the missing Velva Chong untangles her past lives. Washed-up Olympic athlete, inspirational calendar writer, or collapsed-star chanteuse? Screened in 1999.

Visions of Excess:

THE CUTTING

12 AM Courthouse Theater

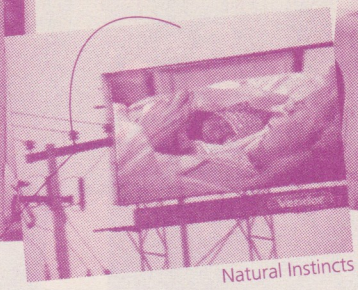
•• *(Peter Missotten and Bram Smeyers, 2000, Belgium, digital video, color, sound, in Flemish with English subtitles, 95 min.)*

Two cuties—willowy, sensuous Frank and lanky, intense Wout—have committed an unspeakable crime, and try to outrun reprisal by fleeing in opposite directions. Somehow, they end up in the same spot—a nocturnal woods filled with surreal surprises. When their assigned killer catches up with them, the film morphs into a vertiginous Moebius-strip of eternal return. Pitched exactly between horror and humor, with the three motormouths riffing nonstop on everything from the Spice Girls to fluted knives, *The Cutting* is a boldly experimental thriller that haunts the imagination long after its breathtaking finish.

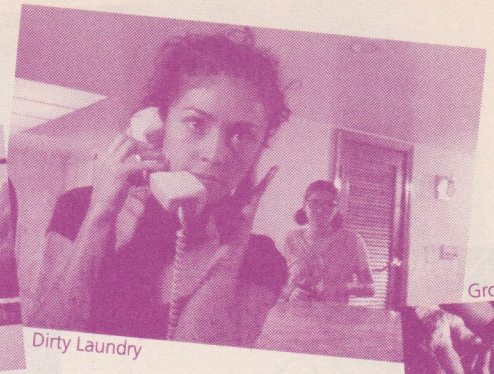
SUNDAY, NOV 18

In the Blood

Model



Natural Instincts



Dirty Laundry

Grounds

BAND OF OUTSIDERS

2PM Courthouse Theater

Out of order, out of place, dislocation, discomfort. Artists map queer geographies and deviant bodies in these works. In this program of outsider media art, makers position themselves in relation to the people and places that seduce, influence and threaten them.

Curated by the Festival Committee. Program length: 70 min.

Model

••• *(Pierre-Yves Clouin, 2001, France, digital video, color, silent, 3 min.)*

In this chant d'amour, catch fugitive desires in action as anonymous studs perform public sex behind bars and in split screens.

In the City

• *(Mike Hoolboom, 2001, Canada, digital video, b&w, sound, 9 min.)*

A litany of the restaurants, bars, shops and streets where boyfriends hooked up and broke up, the filmmaker cannot escape the ghosts of his past in his hometown.

Excerpt from Atlantis and Other New York Tales

• *(Eric Solstein and Samuel R. Delany, 2001, USA, digital video, color, sound, 10 min.)*

Harlem is burning as Samuel Delany reads from his story of sneaking into a drag spectacle in the unlikeliest of places—the Apollo Theater.

The Knocking

••• *(Darrin Martin, 2001, USA, digital video, b&w/color, sound, 17 min.)*

A beguiling journey into the Eastern European imaginary, this video conjures an enigmatic vision of place and sexuality.

In the Blood

(Diane Nerwen, 2000, USA, digital video, b&w/color, sound, 31 min.)

In the Blood is an experimental documentary about American Jewish attitudes towards Germans and the role the holocaust plays in shaping Jewish identity. This layered collage combines appropriated images, original footage, sampled sounds and fragments of audio conversations to examine perceptions and representations of Germany, cultural identity, collective memory and history.

STEALING TO SUBVERT

4PM Courthouse Theater

Looking at the ways queer media artists pilfer, distort and rebuild images appropriated from our omnipresent and oversaturated mediascape, these found-footage shorts take clips from children's television, straight lesbo-porn, home movies, music videos and Hollywood movies in order to defamiliarize dominant culture and lay bare its insidious subtexts.

Curated by Maija Martin and Winston Xin. Program length: 69 min.

Porno-Tubbies

• *(Ian Jarvis, 2001, Canada, video, color, sound, 5 min.)*

If the Tele-Tubbies made a porno tape, would this be it?

From the Archives of the Libido

• *(Hope Peterson, Canada, 1994, video, color, sound, 4 min.)*

A sexual archeologist from the future examines the role that lesbian porn has had on the dominant culture of the 20th century.

Where Lies the Homo

• *(Jean-François Monette, 1998, Canada, video, color, sound, 34 min.)*

From Disney to underground gay cinema, from Hollywood divas to grainy home movies, this experimental collage juxtaposes and reinterprets many of our iconographic images of sexuality and family.

Five Minutes to Cloud Boundary

••• *(David Dasharath Kalal, 2001, USA, video, color, sound, 8 min.)*

An extended trance remix of the former Miss India's appearance in a Star Trek episode.

Natural Instincts

(Ximena Cuevas, 1999, Mexico, video, color, sound, 3 min.)

This is a video of musical terror where I look at one of the Mexican phenomena that horrifies me the most: internalized racism. Being ashamed of one's own roots. The fantasy of waking up white. —X. Cuevas

My Heart - The Rock Star

• *(Nikki Forrest, 2001, Canada, video, color, sound 2 min.)*

A dyke reminisces about teenage fantasies, revealing the transformative power of rock icons.

Out Takes

(John Goss, 1989, USA, video, color, sound, 13 min.)

Gay sensibility, homophobia and gender roles on broadcast television are outlined by juxtaposing scenes from two children's shows: *Pee-Wee's Playhouse* and *Maydo Osawaga Seshimasu (We're Always Making Trouble)*, a Japanese sitcom.

HOMO HOME EC

6PM Courthouse Theater

Family traditions and domestic comforts have inspired people of all races and creeds to fuck their gender. Expect Catholic quinceañera celebrations gone hilariously awry, deeply twisted variations on Betty Crocker-style bake-offs, dirty South African hygiene films and (non)traditional Indian dance moves designed to give Krishna a migraine.

Curated by the Festival Committee. Program length: 67 min.

The Wait

(Frame by Frame Fierce, 2001, USA, video, color, sound, 1 min.)

This PSA portrays the waiting period between having unprotected sex and receiving HIV test results.

Why You Were Born

(Kelley Spivey, 2001, USA, Super 8, color, sound, 6 min.)

Your home ec textbook springs to life in this feminist animation featuring hot sex between paper dolls in aprons.

Hinterland: The Bisexual

(Renee Penney, 2000, Canada, video, color, sound, 8 min.)

Observe the wily bisexual in her domestic habitat.

Die Pinck Gevaar

•• *(Robert Silke, 2001, South Africa, digital video, color, sound, in Afrikaans with English subtitles, 4 min.)*

If you see just one surreal South African public service announcement spoof this year...

Grounds

• *(Dolissa Medina, 2000, USA, 16mm, color, sound, 10 min.)*

Matriarchy and mysticism simmer in this elegantly crafted film that explores the scent of history and the texture of migratory memory embedded in coffee grounds, a metaphor for the filmmaker's Mexican homeland.

Pussy Buffet

• *(Ursula Rodriguez & Kadet Kuhne, 2001, USA, video, color, sound, 7 min.)*

It's all you can eat, so lick it up.

Baking With Butch, Episode 2

• *(Melissa Levin and Nina Levitt, 2001, Canada, video, color, sound, 10 min.)*

With three hosts tougher than Emiril, this is the cooking show that every femme has been waiting for.

The Goddess Method

• *(Putnam Sawhney, 2000, Canada, 16mm, color, sound, 6 min.)*

Classical dance moves performed perfectly can still be perfectly wrong.

Dirty Laundry: A Homemade Telenovela

(Cristina Ibarra, 2000, USA, video, color, sound, 15 min.)

An endearingly awkward young Latina's sexual awakening is set against the planning of her status-obsessed older cousin's quinceañera with a finely tuned satiric touch.

••• *World Premiere,* •• *US Premiere,* • *New York Premiere*

Behind the True Biography: Björk

Call Me Cwazy

JJ.Chinois

SUNDAY, NOV 18

Closing Night Event

GLITTER

8PM Courthouse Theater

AN OCCASION OOZING GLAMOUR—QUEERED, DESPERATE, RUINED, STOLEN, IMAGINED AND HAS-BEEN OR NEVER-WAS GLAMOUR, BUT DEFINITELY GLAMOUR. THESE CHRONICLES OF THE SICK AND FAMOUS ROLL OUT THE RED CARPET FOR SOME OF OUR FREAKIEST FAVORITE STARS, FROM BJÖRK TO PEE-WEE HERMAN TO ANNE HECHE TO... JJ. CHINOIS. COME TO RUTHLESSLY PURSUE FAME, MOURN THE PASSING OF OLD HOLLYWOOD, OR JUST TO FEEL REASSURED BECAUSE YOU'RE SO MUCH LESS SCREWED UP THAN ANY OF THE ABOVE. HOSTED BY MURRAY HILL WITH DAZZLING SPECIAL GUEST STARS.

Curated by the Festival Committee. Program length: 62 min

CLOSING NIGHT GALA PARTY TO FOLLOW AT THE SLIPPER ROOM.

Free with Closing Night ticket or festival badge.

Billy Gilman: Country Singer

••• *(C.B. Cooke, 2001, USA, digital video, color, sound, 2 min.)*

How does such a powerful voice come out of such a little body? Billy reaches out to his fans and our hearts.

Pee-Wee's Sodomy House

••• *(Christopher Westfall, 2001, USA, digital video, color, sound, 8 min.)*

Pee-Wee Herman and his playhouse come to life in this deliriously perverted romp that combines still-frame animation and real life action. Scream when you hear the word of the day!

I Think I'm Beautiful

(Stephen Velky, 2000, USA, video, color, sound, 5 min.)

Norma Jean meets the Material Girl on the West Side Highway. A desperate boy searches for love and worship while lighting up the town as if he were the one and only Marilyn Monroe. On a night that's hard to forget, Marilyn falls way down, way beyond where good girls would ever let themselves...

JJ. Chinois

••• *(Lynne Chan, 2001, USA, digital video, color, sound, 5 min.)*

It's easier to skin an amoeba than to catalog the "typical JJ. Chinois fan." The teens were there of course, but so were the "dilettantes" and the "squares," the "lesbians" and the "starlets," the celebrities and those who make them celebrities.

Dinky Menace

• *(Robert Kennedy, 2000, Canada, digital video, color, sound, 7 min.)*

Super 8 filmmaker Irving Speck fights to retain his artistic integrity in the face of the big Hollywood machine.

Behind the True Biography: Björk

••• *(Lawrence Elbert, 2001, USA, video, color, sound, 25 min.)*

Icelandic superstar Björk locks horns with Lars von Trier over her role in *Dancer in the Dark* in this scathing, side-splitting faux documentary. Is Björk a charmingly eccentric, innocent naif or a controlling, power-mad puppetmaster? You decide.

Call Me Cwazy

••• *(Lynne Chan and Yvette Choy, 2001, USA, digital video, color, sound, 10 min.)*

In her wide-ranging *20/20* interview with Bob Walters, Anne Heche reveals the blow-by-blow details of her painful childhood, the fantasy world she escaped to as her split-personality Celestia, and the masculine side she embraced with comedian Ellen Degeneres.

Temporal Orifice

ANTHOLOGY SITE SPECIFIC INSTALLATIONS

Tele-Twin Towers

Video Installation
by Feedbuck Galore

ANTHOLOGY COURTHOUSE GALLERY

An evolutionary video sculpture in tribute to the World Trade Center. A 12 monitor installation, each Tower standing 6 monitors high, featuring video montage from multiple artists including: Funk Taxi, Peter Shapiro, Leesaw, Feedbuck, and Missy Galore. A digital testimony to the huge impact the WTC has had on modern consciousness as well as a tribute to the wide range of people affected by this tragedy. Contact Missy Galore missy@feedbuck.com to submit your video to this ongoing, constantly evolving video installation.

Use It Or Lose It

Sound Installation
by Larry Shea

ANTHOLOGY COURTHOUSE THEATER STAIRWELL

Layered sounds from AIDS activist protests and other acts of civil disobedience prompt reflection on the past present and future of activism in society. Live microphones encourage festival goers to add their voices to the mix. The goal is to remember, reflect and stimulate dialog/action by creatinga mechanism that literalizes the power of voice and the responsibility we all share to speak up and speak out.

Peter Palace Porn

Video Installation
by Peter Cramer

ANTHOLOGY COURTROOM GALLERY

Download this! Travel down the internet highway to meet " xxPLUSxx ", a frisky chatroomie that will lead you to explore your fantasies in the mazes of EXILE at the Palace.com. Are you (wo)man enough?! Don't be shy. Here's a chance to find the inner slut deep within and possibly star in an upcoming movie. So assume the position of anonymity and jumpstart this cyberparty. The MIX computer & cyberinstallation will be online for your pleasure during the festival to enter this site and play and where you can also view previous miniclips of Peter Palace Porn.

NeverNever Interactive Porno v3.0 Live Interactive Video Webcast

by Welles Pollock and Andie

ANTHOLOGY COURTROOM GALLERY

What's a queer to do in a virtual world?

NeverNever Interactive Porno v3.0 is radical sex in a technological mode. A webcast from a hot underground sex party in Brooklyn transmitted live to MIX allowing festival goers in Manhattan the chance to interact with (and transform) the active queer culture across the river. The connection also supports text which can be typed by attendees and then in turn spoken to the partygoers by a computer voice. It's an intervention designed to upset tired feedback loops of simulated sexuality: queer communities coming together to produce an instantaneous experimental sexspace. Check out www.mixnyc.org or www.neverneverparty.com to access the live web-cast starting Saturday evening November 16th.

Temporal Orifice

Video Installation
by Guy Caspary

ANTHOLOGY MEZZANINE

Explores the openings in the body as erotogenic sites where outside and inside collide. These sites exist as fluid entities that defy fixed meaning. This merger of flesh and technology creates a cyborg body that strives for a utopian construct of pleasure: one in which sexuality and power are not linked, male sexuality is not defined by acts of penetration, and fear of disease does not govern desire.

www.jjchinois.com

Flash Site
by Lynne Chan

A lot has been said about JJ. Chinois, and there's a lot more to be said about him. His popularity has grown enormously since his first admirers started shouting "Nice ass." Check out his website for Tour Dates, his pictures, FAQ, and even play some interactive games with him. It just might change your life.

THE QUEER ONLINE DIGITAL FILMFESTIVAL

MIX and PopcornQ are proud to launch the 4th annual co-presentation of the Online Queer Digifest. Queer artists continue to take advantage of the access and interaction of new media in this collection of shorts. From analog to digital pixelation, digital manipulation, to animation, these makers examine the digitalstrategies that inform their work. Check them out online at the PopcornQ website, www.popcornq.com.

Co-Presentations

PAPERVEINS

The PaperVeins Museum of Art, through its founder Virgil Wong, isproud to have provided web-related and technological support for the MIX Festival since 1996. Under previous MIX Directors Shari Frilotand then Rajendra Roy & Anie Stanley, PaperVeins shaped the early webpresence of the Festival and continued to transform the site witheach year's unique theme. The Museum is currently providing database consultation assistance to MIX co-founder Jim Hubbard with Memorizing MIX and other archival initiatives. PaperVeins is also planning to deploy new features to the mixnyc.org web site, including additional streaming media libraries and various online curatorial projects. For more information about the PaperVeins Museum of Art, please visit us at http://www.paperveins.org and join us next year for the PaperVeins Biennial 2002 exhibition.

SEXPERIMENTAL

The Carnal Connection

Sunday November 25

SEXperimental, a month-long series organized by Ocularis showcasing classic and contemporary experimental erotica and groundbreaking pornographic films, is a 40th Anniversary tribute to the N.Y. Film-Maker's Coop. The closing program, "The Carnal Connection," presents high- and low-fi videos and films that reflect on cyber sex and the erotics of technology. Semi-private fantasies for your very own fingertips, Electroluxurious delights, and disembodied desires. Including recent works by Keith Sanborn, Robert Attanasio, Bobby Abate, Michelle Handelman, Nick Zedd, Lewis Klahr, Henry Hills, Teri Rice and others. Ocularis at Galapagos Art & Performance Space, 70 North 6th Street in Williamsburg, Brooklyn. For full program details visit www.ocularis.net or call (718) 388-8713.

THANK YOU

Frits Abell
The Academy Foundation
The Advocate
Karim Aïnouz
AIVF
Noel Alicea
Derek Anderson
Melissa Anderson
Dominic Angerame
Anthology Film Archives
Carlos Raul Arias
Jude Aubry
Marion Bahnzaf
Bar 13
Justine Barda
Natalie Bender
Sasha Berman
Andrew Boepple
Carl Bogner
The Boiler Room
David Bordwell
Bowery Bar
Crystal Brinkman
Larry Brose
Liz Brown
Brown and Williamson
Marta Cabrera-Estevez
Cleo Cacoulidis
Arturo Castelán
Lisa Catapano
Patty Chang
Shu Lea Cheang
Yvonne Choy
Michelle Coe
C.B. Cooke
Carol Coombes
John Cooper
Copenhagen Gay and Lesbian Filmfestival
Jeff Crawford
Dayna Crawford-Diamond
Peter Cramer
Crunch
Cary Curran
Nancy Cunningham
Michelle Darné
Marion de Marcillac
Daniele del Pozzo
Deborah DeWees
Helen DiMichiel
Carolyn Dinshaw
Sandi Simcha DuBowski
Deborah Edmeades
Empire Magazine
Christa Erickson
John Fanning
Filmmaker Magazine
André Fischer
David France
Richard Fung
Rudi Fürstberger
Russ Gage
Steve Gallagher
FeedBuck Galore
Missy Galore
Lisa Ganser
Jon Gartenberg
Carl Michael George
Paul Getsos
Mike Gilberto
Kathleen Gilrain
Nelson Gonzalez
Elena Gorfinkel
Dara Greenwald
John Greyson
Lisa Guido
Kevin Gulayets
Carlos Gutiérrez
Stephen Gutwillig
Camille & James Habacker
Christina Hanhardt
John Hanhardt
Walker Harman
Karen Helmerson
Kathy High
Murray Hill
Dan Hladik
Kate Horsfield
Marcus Hu
HX Magazine
IFP
Index Magazine
Mona Jimenez
Ryan Jimenez
Stephen Kent Jusick
Dredge Kang
Brian Kates
Shannon Kelley
Eva Kolodner
Amy Kwok
David Kwok
Alisa Lebow
Michael Lee
LGNY
Diedre Logue
Cynthia López
Michael Lumpkin
Cynthia Madansky
Nathalie Magnan
Veronica Majano
Lisa Malcom
Materials for the Arts
Bill Mattle
Rachel Mattson
Marc Mauceri
Claudia Mauti
Giampaolo Marzi
Scott Meckling
Dolly Meieran
Stephan Meyer-Kohlhoff
John Mhiripiri
Charlotte Mickie
Cornelius Moore
Jennifer Morris
Joanne Morton
Margaret Murray
Claude Myers
Yasmin Nair
Nguyen Tan Hoang
John O'Connor
Ocularis
Eve Oishi
Jeanine Olson
Jenni Olson
Dean Otto
OUTFEST
David Pace
Paper Tiger Television
PaperVeins Museum of Art
Chelsea Parker
Mary Patten
David Pendleton
Elizabeth Peters
Tom Plagemann
PlanetOut
Peter Polzer
Claudia Prado
Tony Rayns
Gita Reddy
Remote
B. Ruby Rich
Karyn Riegel
Alex Rivera
Eve Rosahn
Russell Roybal
Graciela Sánchez
Renee Schacht
Howard Schaeffer
Kirsten Schaffer
Sivan Schlecter
Dewey Schott
Sarah Schulman
Thomas Schur
MM Serra
Angel Velasco Shaw
Jane and Zach Siegel
Siegessäule
Debbie Silverfine
Les Simpson
Slipper Room
Smack Mellon Studios
Alisa Solomon
Tina Spangler
Wieland Speck
Diane Spence
Jonathan Starch
Starlight Lounge
Andy Stettner
Stonewall Community Foundation
Chris Straayer
Donald Suggs
Thomas Sullivan
Astria Suparak
Jerry Tartaglia
Jocelyn Taylor
Dorothy Thigpen
Jack Tilton Gallery
Julie Tolentino
Jeanine Troisi
Ela Troyano
Basil Tsiokos
Robin Vachal
Chi Chi Valenti
Gus Van Sant
Maria Venuto
Marie Vermeiren
Margaret von Schiller
Richard Vos
Matt Walters
Simon Watson
Thomas Waugh
David Weissman
Bryan Wendorf
James Wentzy
Ryan Werner
Susanne Willadt
Philip Willkie
Stephen Winter
Joe Wlodarz
Wonderbar
Erik Yates
Suzanne Young
Juan Carlos Zaldívar
Stelios Ziannis
Debbie Zimmerman

index
MAGAZINE
AMY SEDARIS
BRET EASTON ELLIS
BJORK
JT LE ROY
ASIA ARGENTO
HELMUT NEWTON
FISCHERSPOONER
EILEEN MYLES
TOM SACHS
YOSHITOMO NARA
SCARLETT JOHANSSON
Subscribe
1-888-INDEXNY
indexmagazine.com

B-BAR REVIEW

URBAN VAUDEVILLE

Hosted by MODI

Featuring DJ Jeff Harding

EVERY SUNDAY
AT 9 PM

B-BAR AND GRILL

40 EAST 4TH STREET, NYC 10003
FOR RESERVATIONS CALL 212.475.2220

NO COVER
$10. Food &
Beverage Minimum

LUNCH + DINNER + COCKTAILS + SPECIAL EVENTS
PRIX FIXE BRUNCH WITH UNLIMITED DRINKS

IFP

Independence.

Freedom.

Perseverence.

The Independent Feature Project salutes the spirit of independence in New York City, across the country, and around the world.

Photo: Miguel Villalobos

www.filmmakermagazine.com

JOIN AIVF

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

To succeed as an independent, you need a wealth of resources, strong connections, and the best information available. Join with more than 5,000 other independents who consider AIVF vital to their professional lives. Spend more of your time (and less of your money) on what you do best — getting your work made and seen.

Membership Includes:

- Production & Health Insurance
- Discounts with Industry Businesses
- Essential Resoures for Producers
- Regional Salons
- NYC Workshops & Panels
- Online Resources
- NYC Filmmaker Library

plus:

the Independent FILM & VIDEO MONTHLY

Promoting the Diversity & Democracy of Ideas and Images

AIVF
ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

304 Hudson St. 6th floor,
New York, NY 10013
(212) 807-1400;
fax: (212) 463-8519

info@aivf.org;
www.aivf.org

AIVF Proudly Supports MIX 2001!

Don't Miss Our Co-Sponsored Panel and Screening:

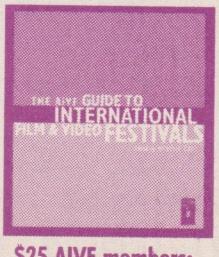
Archival and Departure: A Preservation Primer
followed by
Mighty Reel: Footage From the GLBT Archives

How will you ensure that the video or film you produce today survives into the future? This introduction to preservation and archiving issues pinpoints key concerns and outlines options for queer media artists. Speakers include Mona Jimenez, IMAP (Independent Media Arts Preservation); Jon Gartenberg, the Estate Project for Artists With AIDS; and Jim Hubbard, experimental filmmaker and co-founder of MIX.

Mighty Reel is a whirlwind visual tour of queer history and culutre. Don't miss this rarely and never-before seen footage from the GLBT Historical Society of Northern California

Friday, November 16 at beginning at 5 p.m.
Both programs are FREE.

AIVF ANNOUNCES
THE 2002 GUIDE TO FILM & VIDEO FESTIVALS

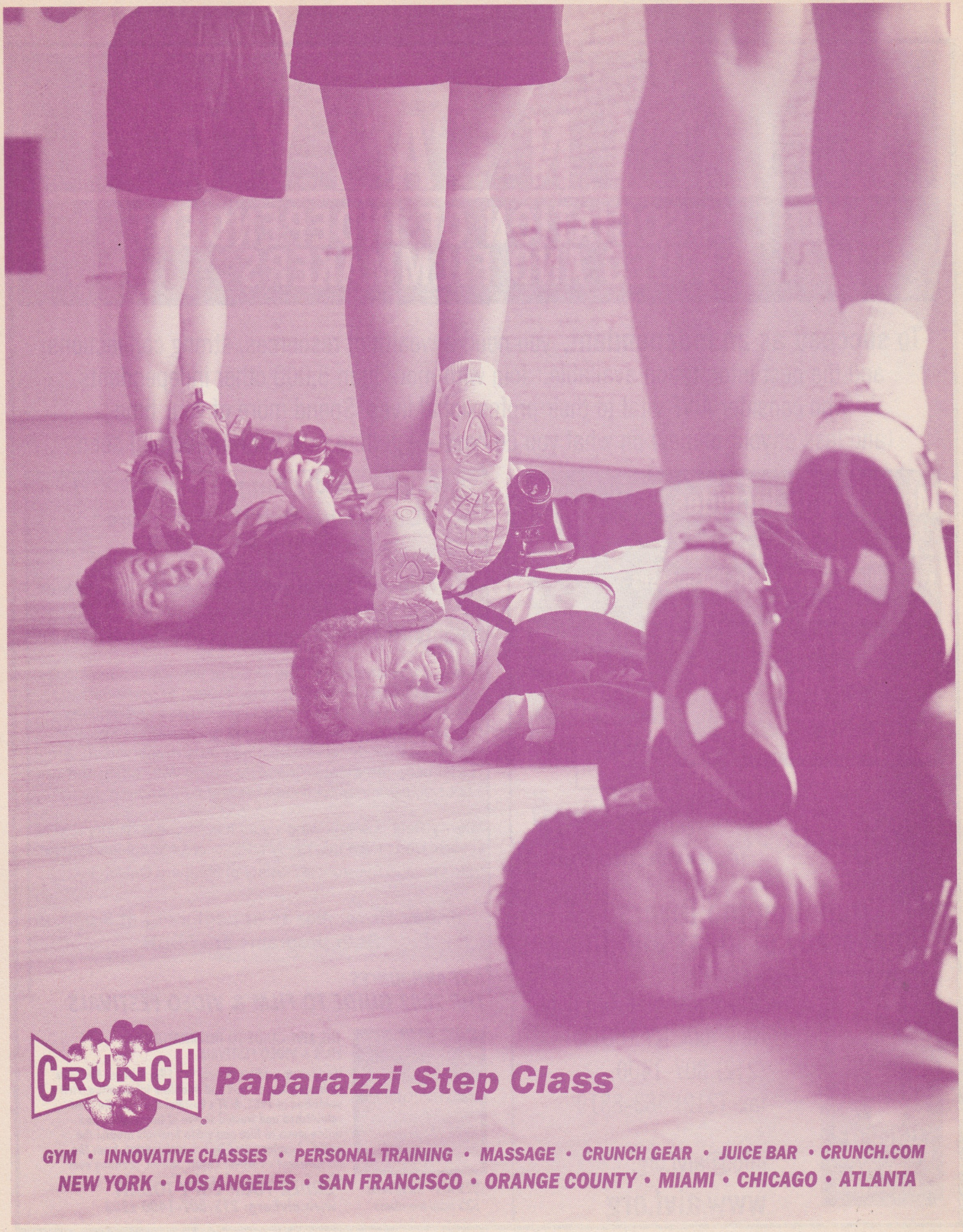


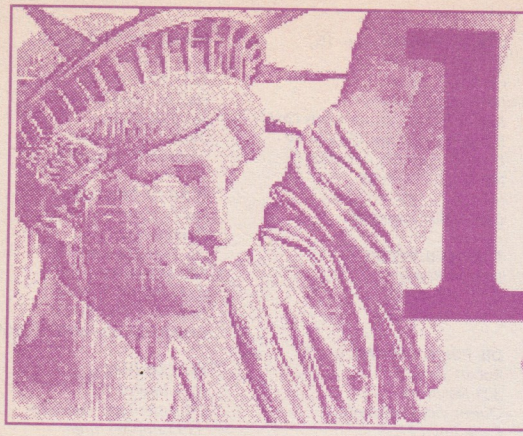
THE AIVF GUIDE TO INTERNATIONAL FILM & VIDEO FESTIVALS

Up-to-date profiles of over 900 Film & Video Festivals, with complete contact and deadline information. First published in 1982, AIVF's Festival Guide is the most established and trusted source of information and inside views of film and video festivals around the world. Supplemented by selected reprints from *The Independent's* Festival Circuit column, profiling over 40

$25 AIVF members;
$35 non-members

ORDER YOUR COPY TODAY!
www.aivf.org; 212/807-1400 x303


CRUNCH
Paparazzi Step Class
GYM • INNOVATIVE CLASSES • PERSONAL TRAINING • MASSAGE • CRUNCH GEAR • JUICE BAR • CRUNCH.COM
NEW YORK • LOS ANGELES • SAN FRANCISCO • ORANGE COUNTY • MIAMI • CHICAGO • ATLANTA



NYC's Gay-Owned Newspaper

lgny

Since 1994

¡Mejor Que Nunca!

Better Than Ever!

lgny LATINO

The Latino Newspaper For Lesbian and Gay New York

El Periodico Latino Para Lesbianas Y Gays De Nueva York

lgny.com

145 West 28th Street, Suite 8RE • New York City, New York 10001 • 646-473-1985

MIX 2001 CATALOGUE INDEX

ABSCESS, p. 12
Aleesa Cohene
c/o Chris Kennedy
V Tape
401 Richmond St. W, Ste. 452
Toronto, Ontario
M5V 3A8 Canada
(416) 351-1317
(416) 351-1509 fax
chrisak@vtape.org

ACCIDENTAL INSOLENCE, p. 17
Kristen Anchor
803 Saint Paul St., #1B
Baltimore, MD 21202
(410) 685-1259
kancho1@umbc.edu

ACTOS IMPUROS, p. 14
Robert Fiesco
c/o MIX Mexico
Arias Bernal 1
Pintores-Satelite
Mexico City, Estado de Mexico
53100 Mexico
(52-5) 562-5741
mixmexico@go.com

AN INDIVIDUAL DESIRES SOLUTION, p. 10
Lawrence Brose
c/o N.Y. Filmmakers' Co-op
The Clocktower Gallery
108 Leonard Street, 13th Fl.
New York, NY 10013
(212) 267-5665
(212) 267-5666 fax
film6000@aol.com

ATLANTIS AND OTHER NEW YORK TALES, p. 23
Eric Solstein
c/o DMZ
129 West 27th Street
New York, NY 10001
(212) 255-8181

AUS DER FERNE (THE MEMO BOOK), p. 10
Matthias Müller
Canyon Cinema
2325 Third Street, #338
San Francisco, CA 94107
(415) 626-2255
films@canyoncinema.com

BACK TO MISERY, p. 10
Heidi Mau
P.O. Box 2866
Norman, OK 73070-2866
(405) 447-3464
hmau@ou.edu

BACKGROUND #3, p. 17
Gabriel Cyr
4322 N. Kenmore Ave., #2B
Chicago, IL 60613
(773) 477-4371
gabrielcyr@hotmail.com

BAKING WITH BUTCH, EPISODE 2, p. 23
Melissa Levin & Nina Levitt
c/o Canadian Filmmakers Distribution Centre
37 Hanna Avenue, Suite 220
Toronto, Ontario
M6K 1W8 Canada
(416) 588-0725
(416) 588-7956
bookings@cfmdc.org

BARBIE TAMBIEN PUEDE ESTAR TRISTE, p. 11
Albertina Carri
c/o Festival MIX Brasil
Rua Joao Moura
2432/1 São Paulo, Brasil
(55-11) 054-1300
afischer@uol.com.br

BASEMENT GIRL, p. 15
c/o Vanessa Domico
Women Make Movies
462 Broadway, 5th Fl.
New York, NY 10013
(212) 925-0606
(212) 925-2052 fax
info@wmm.com

BEHIND THE TRUE BIOGRAPHY: BJÖRK, p. 24
Lawrence Elbert
840 S. Serrano Ave., #701
Los Angles, CA 90005
(213) 387-1428 tel
(213) 388-3975 fax
elbroprod@earthlink.net

BILLY GILMAN: COUNTRY SINGER, p. 24
C.B. Cooke
17 Little West 12th Street, #305
New York, NY 10014
(212) 929-2773 tel
(212) 929-2976 fax
cb@glyphmedia.com

BIRTHDAY PARTY, p. 14
Jill Reiter

BLACK AND WHITE STUDY: THE DANCE, p. 14
Peter Cramer & Jack Waters
P.O. Box 20260
New York, NY 10009
petmat@mindspring.com
jacwat@pipeline.com

BLACK CAT CAFÉ, p. 13
GLBT Historical Society of Northern California
973 Market Street, Ste. 400
San Francisco, CA 94103
(415) 777-5455
www.glbthistory.org

BLACKMAIL MATERIAL, p. 15
Yvette Choy
82 Downing St., #D3
Brooklyn, NY 11238
(718) 622-6906
yvette@mackcut.com

BUS NO. 7, p. 17
Ho Tam
45 Carlton Street, #1412
Toronto, Ontario
M5B 2H9 Canada
(416) 977-9735
hotam88@hotmail.com

BUTCH BODY BLUES, p. 12
Aleada Minton
57 Jay Street
Brooklyn, NY 11201
(212) 330-8214
innerrising@yahoo.com

CADAVER EXQUISITO: NI DIOS LO QUIERO, p. 18
Various artists
See ACTOS IMPUROS

CALL ME CWAZY, p. 24
Lynne Chan & Yvette Choy
(212) 260-6565
robotlove@hotmail.com
yvette@mackcut.com

CANDIDA LA VIDA, p. 11
Lorraine Bautista
(415) 572-8097

CECI N'EST PAS, p. 12
Jeanne Liotta
See AN INDIVIDUAL DESIRES SOLUTION

CHOPSTICK, BLOODY CHOPSTICK, p. 19
Wayne Yung & Shawn Durr
c/o Video Out Distribution
1965 Main Street
Vancouver, BC
V5T 3C1 Canada
(604) 872-8449
(604) 876-1185 fax
videoout@telus.net

THE COCKETTES, p. 13
David Weissman and Bill Weber
GranDelusion
david@grandelusion.com

COME (DO ME), p. 11
Sandra Brogioni
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

COME WITH YOU, SWIM WITH ME, p. 22
Patty Chang
203 Rivington Street, #4E
New York, NY 10012
(212) 995-9827
pattychangnyc@hotmail.com

CONTEMPORARY ARTIST, p. 22
Ximena Cuevas
c/o Dara Greenwald
Video Data Bank
112 S. Michigan Ave., 3rd Fl.
Chicago, IL 60603
(312) 345-3550
(312) 541-8073 fax
info@vdb.org

CRASH SKID LOVE, p. 22
Christopher Chong
19 Spadina Avenue, #202
Toronto, Ontario
M5T 2C2 Canada
(416) 364-2198
hrlcxc@holthumber.weston.ca

CRIP SHOTS, p. 12
John R. Killacky
355 Buena Vista East, #607W
San Francisco, CA 94117
(415) 861-7804
(415) 978-9635
jkillacky@yerbabuena.org

THE CUTTING, p. 22
Peter Missotten & Bram Smeyers
De Filmfabriek
Hoogstraat 33
B3360 Bierbeek, Belgium
(32-16) 460-100
(32-16) 461-276 fax
areyouvital@filmfabriek.com

DADDIE, p. 22
C.B. Cooke
See BILLY GILMAN

THE DANCE, p. 10
Jim Hubbard
See AN INDIVIDUAL DESIRES SOLUTION

DANIELITO/DANIELITA, p. 18
Victor Jaramillo
See ACTOS IMPUROS

DAY MILLION, p. 9
Eric Solstein
See ATLANTIS AND OTHER NEW YORK TALES

DHPG MON AMOUR, p. 10
Carl Michael George
731 North Occidental Blvd.
Los Angeles, CA 90026
(213) 484-2121
carlmgeorge@stylebrokers.com

DER ROSENKÖNIG, p. 16
Werner Schroeter
c/o Stelios Ziannis
Filmverlag der Autoren
Kinowelt Lizenzverwertungs GmbH
Schwere Reiter Str. 35/Geb. 14
D-80797 Munich, Germany
(49-89) 30796-7050
(49-89) 30796-7067 fax
sziannis@kinowelt.de

THE DEVIL INSIDE, p. 14
Jennifer Reeder
(773) 395-0760
jreeder@artic.edu

DIE PINCK GEVAAR, p. 23
Robert Silke
301 Holyrood
Queen Victoria Street
Cape Town 7700
South Africa
bob@nitric.co.za

DINKY MENACE, p. 24
Robert Kennedy
See BAKING WITH BUTCH

DIRTY LAUNDRY: A HOMEMADE TELENOVELA, p. 23
Cristina Ibarra
A Hundred Hail Marys
611 Broadway, Suite 616
New York, NY 10012
(917) 447-4498
(212) 226-1522 fax
cristinaibarra@yahoo.com

EL DOLOR, p. 18
Julian Hernandez
See ACTOS IMPUROS

DREAM FIGURE, p. 15
Stuart Gaffney
520 Shrader Street, #3
San Francisco, CA 94117
stuart@aya.yale.edu

DYKE MARCHES, p. 13
Therine Youngblood
273 Lexington, #B
San Francisco, CA 94110
(415) 643-7625
therine_y@hotmail.com

ECCE HOMO, p. 10
Jerry Tartaglia
See AUS DER FERNE

EELS, p. 9, 18
Patty Chang
See COME WITH YOU...

EN LA MADRUGADA, p. 10
Aurora Guerrero
c/o Womyn Image Makers
2266 Cazador Drive, #8
Los Angeles, CA 90065
aurog@hotmail.com

ERIKA IN AMERIKA, p. 17
Antonia Baehr
Fehrberliner Str. 25
D-10119 Berlin, Germany
antoniabaehr@hotmail.com

THE ESCAPADES OF MADAME X, p. 17
Kerry Laitala and Isabel Reichert
See AN INDIVIDUAL DESIRES SOLUTION

ESCENAS DE CAMA, p. 18
José Antonio Cordero
See ACTOS IMPUROS

EVEN LOVERS HAVE STILL LIVES, p. 17
Kathy Burdette
15308 Alan Drive
Laurel, Maryland 20707
(310) 776-8379
kburde1@umbc.edu

FAMILY OUTING, p. 10
Mark Bradley
3619 Hill Avenue
Regina, Saskatchewan
S4S 0X3 Canada
(306) 522-0267
gestalt@sk.sympatico.ca

FEAR OF DISCLOSURE, p. 10
Phil Zwickler and David Wojnarowicz
c/o Allen Zwickler
First Manhattan Corp.
437 Madison Avenue
New York, NY 10022
azwickle@firstmanhattan.com

FENCED OUT, p. 16
New Neutral Zone
c/o Paper Tiger Television
339 Lafayette Street
New York, NY 10012
(212) 420-9045
tara@papertiger.org

THE FINER SHADES OF EXERTION, p. 12
Lee Krist
1083 Broadway
Brooklyn, NY 11221
(718) 443-6040
(212) 239-9536 fax
leejunior@earthlink.net

FIRST MS. SOUTHERN CALIFORNIA LEATHERWOMAN CONTEST, p. 13
See BLACK CAT CAFÉ

FIRST YEAR, p. 14
Trac Vu

FIVE MINUTES TO CLOUD BOUNDARY, p. 23
David Kalal
10 Merestone Terrace
Bronxville, NY 10708
dkalal@hotmail.com

FLYING SCULPTURE, p. 17
Pierre-Yves Clouin
19 allee Marc Chagall
F-75013 Paris, France
(33-01) 4585-2077
(33-01) 4586-0524 fax
email@c-x-p.net

FOREVER BOTTOM, p. 22
Nguyen Tan Hoang
c/o Preeti Mistry
Frameline Distribution
346 Ninth Street
San Francisco, CA 94103
(415) 703-8650
(415) 861-1404 fax
info@frameline.org

FOREVER YOUNG, p. 12
Benny Nemerofsky Ramsay
See ABSCESS

THE FRAGILE SKIN, p. 19
John Carr
c/o Anna Maria Staiano
28 Mortimer Road
London NW10 5QP England
(44-20) 8968-0844 tel/fax
jc.fragileskin@virgin.net

FROM THE ARCHIVES OF THE LIBIDO, p. 23
Hope Peterson
c/o Video Pool
300-100 Arthur Street
Winnipeg, Manitoba
R3B 1H3 Canada
(204) 949-9134
(204) 942-1555 fax
vpdist@videopool.mb.ca

G-SPROUT!, p. 18
Mirha-Soleil Ross
135 Bleecker Street, #115
Toronto, Onatrio
M4X 1X2 Canada
(416) 929-1562
chrisak@vtape.org

THE GODDESS METHOD, p. 23
Punam Sawhney
P.O. Box 265, Station Q
Toronto, Ontario
M4T 2M1 Canada
(416) 929-4421
goddessmethod@yahoo.com

GROUNDS, p. 23
Dolissa Medina
35 Hoff Street
San Francico, CA 94110
(415) 552-1323
dolissa@hotmail.com

HALLOWEEN AT THE RAMROD, p. 13
Paul Bentley
See BLACK CAT CAFÉ

HAND JOB, p. 15
Wrik Mead
See BAKING WITH BUTCH

HANS: OBJECT OF DESIRE, p. 14
Margie Scnibbe

HEARTS BREAKING IN SLOW MOTION, p. 9
Matthew Stenerson
2025 26th Avenue S.
Minneapolis, MN 55406
(612) 339-0652
matthewstenerson@yahoo.com

HENRY LELEU, p. 13
Henry Leleu
See BLACK CAT CAFÉ

HINTERLAND: THE BISEXUAL, p. 23
Renee Penney
c/o Outskirts Productions
2295 W. 40th Avenue, #9
Vancouver, BC
V6M 1W7 Canada
rspenn@axion.net

HOMECOMING QUEENS, p. 16
Green Chimneys Residents
See FENCED OUT

HUB CAP, p. 22
Anie S8 Stanley
82 Downing St., #D3
Brooklyn, NY 11238
(718) 622-6906
anies8stanley@earthlink.net

I AM..., p. 18
Jeanine Olson
300 Hart Street
Brooklyn, NY 11206
(718) 919-7028
jeanineo@earthlink.net

I AM NOT WHAT YOU WANT, p. 19
Kit Hung
D5/15F Lung Kee Bldg.
23 Matau Wai Road
Hung Hom, Kowloon
Hong Kong
(852) 2362-6538
KitHung@gmx.net

I HAVE NO REGRETS, p. 11
Barbara Malaran
(212) 569-1755
malab22@hotmail.com

I SWALLOWED THE SEA AND THE SEA SWALLOWED ME, p. 17
Michael Velliquette
3800 Lake Bay Shore Drive
15-R #107
Bradenton, FL 34205
(941) 364-2122
mvelliq@hotmail.com

I THINK I'M BEAUTIFUL, p. 24
Stephen Velky
299 10th Avenue, #2
New York, NY 10001
(212) 947-3508
svelky@nyc.rr.com

IF I HAD A HAMMER, p. 9
Bobby Abate
669 Henry St., #1
Brooklyn, NY 11231
bobby@sweetkitty.com

IN THE BLOOD, p. 23
Diane Nerwen
135 Devoe St., #2L
Brooklyn, NY 11211
(718) 384-3791
nerwen@earthlink.net

IN THE CITY, p. 23
Mike Hoolboom
See BAKING WITH BUTCH

INVERTED MINSTREL, p. 11
Gigi Otalvaro-Hormillosa
ungoy76@hotmail.com

INVISIBLE MINORITY FILMSTRIP LECTURE, p. 13
See BLACK CAT CAFÉ

ISO MAHAL, p. 11
Barbara Malaran
See I HAVE NO REGRETS

JJ. CHINOIS, p. 24
Lynne Chan
(212) 260-6565
robotlove@hotmail.com

J'AI DES BOUCHES..., p. 22
Pierre-Yves Clouin
See FLYING SCULPTURE

JE DANSE, DONC JE SUIS, p. 15
Thomas Thielen
14 Bath House, Bath Terrace
London SE1 6PU England
(44-20) 7403-0129

K.I.P., p. 15
Nguyen Tan Hoang
701 Fell Street, #5
San Francisco, CA 94117
(415) 621-4493
foreverlinda@yahoo.com

THE KNOCKING, p. 23
Darrin Martin
School of Art & Design
at Alfred University
2 Pine Street
Alfred, NY 14802
(607) 871-3663
martind@alfred.edu

KNUCKLE DOWN, p. 22
Sarah Marcus and K8 Hardy
3305 SE 12th Avenue
Portland, OR 97202
(503) 235-5251
sarahmarcus@chickmail.com

LA DIFFERENCE, p. 17
Rita Küng
See BAKING WITH BUTCH

LA NUEVA GALICIA, p. 18
Fabian Castro
See ACTOS IMPUROS

LA VIDA DE LOS SUEÑOS DE LOS ANGELES, p. 18
Arturo Castelán
See ACTOS IMPUROS

LADIES' TEA, p. 17
Paula Durette
1250 Francis Avenue
Baltimore, MD 21227
(410) 737-0505
paula_durette@hotmail.com
pduret1@umbc.edu

THE LAND OF THE LAY, p. 22
Larry Shea
187 Plymouth Street
Brooklyn, NY 11201
(917) 687-5072
(718) 797-16733 fax
butsa@bellatlantic.net

LANGUAGE LESSON, p. 15
Jacques et Pierre
See BLACK AND WHITE STUDY

PAPERVEINS
MUSEUM of ART
http://www.paperveins.org
PaperVeins salutes MIX 2001: The 15th New York Lesbian & Gay Experimental Film/Video Festival

THE LAW OF ENCLOSURES, p. 14
John Greyson
c/o Alliance Atlantis
121 Bloor Street East, Suite 1500
Toronto, Ontario M4W 3M5 Canada
(416) 967-1174
(416) 967-1226 fax
suzanne.young@allianceatlantis.com

LEZ-BE-EET, p. 10
Tamar Eylon
c/o Terra Poirier
G.I.F.T.S. School
S43 C12, Galiano Island
BC V0N 1P0 Canada
(250) 539-5729
gifts@gulfislands.com
msmoustache@hotmail.com

LIFT-OFF, p. 22
Martha Colburn
See BAKING WITH BUTCH

LOOKING FOR COMPTON'S, p. 13
Susan Stryker & Victor Silverman
See BLACK CAT CAFÉ

LUCKY, p. 19
Bobby Abate
See IF I HAD A HAMMER

LUNA'S PEEPSHOW DRAMA, p. 10
House of Frame by Frame Fierce
c/o Shawn Atkins
44 West 47th Street, #5F
New York, NY 10036
(212) 921-0081
(212) 764-4169 fax
travelling_eye@hotmail.com

LUV ME LATEX, p. 15
House of Frame by Frame Fierce
See LUNA'S PEEPSHOW DRAMA

THE MAKING OF DANDY DUST, p. 19
Tina Keane
304 Kings Wharf
301 Kingland Road
London E8 4DS England

MAMMOTH, p. 11
Barbara Malaran
See I HAVE NO REGRETS

MAN ACT - THE SWEATLODGE, p. 14
Mike Stubbs
c/o LVA Distribution
5-7 Buck Street
London NW1 8NJ England
(44-171) 284-4588

MARCILLA, p. 19
Jenelle Troxell
24 South Oxford St., # 5
Brooklyn, NY 11217
(718) 488-0030
jenelle@erols.com

MEAN ANYTHING, p. 16
Todd Smee
See FENCED OUT

MESS WITH THE BULL, p. 22
Diana Dawson

MINNEOSTA MEAN, p. 17
Dean Otto and Marjie Thieman
813 East 22nd Street
Minneapolis, MN 55404
(612) 870-2832 tel
(612) 375-7618 fax
wacguy@yahoo.com

MODEL, p. 23
Pierre-Yves Clouin
See FLYING SCULPTURE

MUSIC MIGHT HAVE DECEIVED US, p. 9
Christopher Chong
See BAKING WITH BUTCH

MY HANDS ARE SHAKING, p. 15
Pierre-Yves Clouin
See FLYING SCULPTURE

MY HEART - THE ROCK STAR, p. 23
Nikki Forrest
c/o Vidéographe
460 rue Sainte-Catherine local 504
Montreal, Quebec
H3B 1A7 Canada
(514) 866-4725
distribution@videographe.ca

MY LIFE IN DANCE, p. 10
Roy Mitchell
See BAKING WITH BUTCH

MY LOVER'S AUNT'S PORN, p. 15
Stuart Gaffney
See DREAM FIGURE

MY MEMORIES OF ME, p. 10
Ho Tam
See BUS NO. 7

MY MOTHER'S PLACE, p. 16
Richard Fung
See CONTEMPORARY ARTIST

MY NAME GIRL, p. 16
Emily Greer
See FENCED OUT

NATURAL INSTINCTS, p. 23
See CONTEMPORARY ARTIST

NESTING SEASON, p. 17
Paula Durette
See LADIES TEA

NEVERNEVER INTERACTIVE PORNO V3.0, p. 25
Welles Pollock and Andie Hamlen
Neverneverparty@another.com

NOT QUITE, p. 17
Liz Richards
19 Harper St., 3rd Fl.
Rochester, NY 14607
(716) 461-1714
(716) 442-1992 fax
looberdoo@hotmail.com

NOW LET US PRAISE AMERICAN LEFTISTS, p. 17
Paul Chan
305 West 28th St., #19C
New York, NY 10001
manwichartist@yahoo.com

O HAPPY DAY, p. 14
Charles Lofton
Lomanstraat 90 II
Amsterdam 7075RG
The Netherlands
(31-20) 470-5677
clofton@hotmail.com

OUTROS, p. 11
Gustavo Spolidoro
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

OUT OF THE SCENE, p. 15
House of Frame by Frame Fierce
See LUNA'S PEEPSHOW DRAMA

OUT TAKES, p. 23
John Goss
See CHOPSTICK, BLOODY CHOPSTICK

THE PAINTER, p. 22
Deborah Edmeades
151 First Avenue, #238
New York, NY 10003
(646) 567-9088
deborah_edmeades@hotmail.com

PAIXÃO NACIONAL, p. 14
Karim Aïnouz
175 Thompson St., #12
New York, NY 10012
(212) 614-0454

PEE-WEE'S SODOMY HOUSE, p. 24
Christopher Westfall
Body of Work
P.O. Box 4254
Ithaca, NY 14852
(607) 838-4056
toaph@body-of-work.com

PETER'S PALACE PORN, p. 25
Peter Cramer
See BLACK AND WHITE STUDY

PETER'S PENIS TRICKS, p. 14
Mari Kono

PH-UK-NG, p. 15
James Nadeau
52 Mt. Vernon St., #2F
Somerville, MA 02145
(617) 628-6646

PINAY UNDERCOVER!, p. 11
Sabrina Margarita

PLUSHIES AND FURRIES, p. 18
Rick Castro
c/o Karin Flores
World of Wonder
6650 Hollywood Blvd., Suite 400
Hollywood, CA 90028
(323) 603-6300 x.226
kflores@worldofwonder.net

PORNO-TUBBIES, p. 23
Ian Jarvis
See ABSCESS

PORRA, MONA, CORRA, p. 11
Suian Barros and George Hamilton
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

PROHIBIDU'S, p. 11
Julio Pessoa
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

PUSSY BUFFET, p. 23
Ursula Rodriguez and Kadet Kuhne

QUEER THINGS I HATE ABOUT YOU, p. 17
Nickolaos Stagias
See CHOPSTICK, BLOODY CHOPSTICK

RAINING ASH, p. 11
Michella Rivera Gravage
michella@bavc.org
(415) 558-2113

RAVE PORN, p. 14
Texas Tomboy

RECUERDOS DE MARISELA, p. 18
Fabian Castro
See ACTOS IMPUROS

SACRE COEUR, p. 12
Peter Cramer
See BLACK AND WHITE STUDY

SAN FRANCISCO GAY FREEDOM DAY PARADE, p. 13
Harold O'Neal
See BLACK CAT CAFÉ

SANS TITRE, p. 17
Maïa Cybelle Carpenter
2201 N. California Ave., #3
Chicago, IL 60647
(773) 276-0047
oleyebrow@technodyke.com

SARGENTO GARCIA, p. 11
Tuti Gregiani
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

THE SCAR, p. 15
Leslie Satterfield
1458 Page Street, #5
San Francisco, CA 94117
(510) 841-5412
leslie1satter@hotmail.com

SAPPHIRE AND THE SLAVE GIRL, p. 14
Leah Gilliam
See CONTEMPORARY ARTIST

SCENES FROM SUNGKA, p. 11
Alison De La Cruz
(310) 850-1287
bibibabae@hotmail.com

SEA IN THE BLOOD, p. 16
Richard Fung
See CONTEMPORARY ARTIST

SEMIOTICS OF THE BITCHIN', p. 17
K8 Hardy and Therine Youngblood
See DYKE MARCHES

SEX, FISH, SEX, FISH, p. 14
E.T. Baby Maniac

SEXERCIZE, p. 15
Randal Lynch
raxander@yahoo.com

SEX-ON-WHEELZ, p. 18
Artemio
See ACTOS IMPUROS

SHADOW BOX, p. 9
Pierre-Yves Clouin
See FLYING SCULPTURE

SHE PUPPET, p. 9
Peggy Ahwesh
P.O. Box 232
New York, NY 10012
peggy@echonyc.com

SINCE THEN, p. 15
Robert Kennedy
202-614 Yonge Street
Toronto, Ontario
M4Y 173 Canada
(416) 967-5078
kenney@attcanada.ca

SKINNY TEETH, p. 10
Jennifer Reeves
115 4th Place, #4A
Brooklyn, NY 11231
jennreeves@earthlink.net

SLAP DRAG-ONS, p. 22
Steven Grandell

SOMETHING DIED WITH JOHNNY, p. 15
Ian Jarvis
178 Jarvis Street, #707
Toronto, Ontario
M58 2K7 Canada
blowboy@interlog.com
asdavid@mail.interlog.com

SOMEWHERE: PORTRAITS OF THE 'OTHER,' p. 15
Gui Garakot Prasartkul
5463 S. Ingleside Ave., #3W
Chicago, IL 60615

SONG FROM AN ANGEL, p. 10
David Weissman
See AN INDIVIDUAL DESIRES SOLUTION

SOUND OF STEPS, p. 10
Denise Goncalves
dentig@sti.com.br

SPANKING THE JELL-O, p. 18
Claudia Prado
See ACTOS IMPUROS

SPENT, p. 15
Wil Lin
410 California Ave., #7
Santa Monica CA 90403
(310) 825-1734
(310) 394-2988
willin@library.ucla.edu

SPIDERS IN LOVE, p. 18
Martha Colburn
See BAKING WITH BUTCH

SPREAD 'EM SUGAR, p. 22
Lynne Chan
See JJ. CHINOIS

STAYPREST VIDEO, p. 11
Iraya Robles
(415) 577-3118
irayalrobles@hotmail.com

STRAIGHT BOY LESSONS, p. 17
Ray Rea
See FOREVER BOTTOM

SURFACE NOISE, p. 19
Abigail Child
303 East 8th Street, #6F
New York, NY 10009
(212) 673-1608 tel/fax
achild@mindspring.com

SWINGERS, p. 15
C.B. Cooke
See BILLY GILMAN

SYLVESTER FEST, p. 13
See BLACK CAT CAFÉ

A SYSTEM FOR WRITING THANK-YOU NOTES, p. 17
Neil Goldberg
95 East 7th Street, #19
New York, NY 10009
(212) 982-6861
neil@neilgoldberg.com

TELE-TWIN TOWERS, p. 25
Feedbuck Galore
missy@feedbuck.com

TEMPORAL ORIFICE, p. 25
Guy Caspary
1440 Westminster St., #4
Providence, RI 02909
(401) 559-5731
gemineye4@home.com

THAT FERTILE FEELING, p. 14
John "Quasi" O'Shea

THINGS GIRLS DO..., p. 10
Broderick Fox
3041 Sunset Boulevard
Los Angeles, CA 90026
(323) 906-9228
bfoxfilms@yahoo.com

TRANSANIMALS, p. 18
Amy L. Hill
4321 Piedmont Ave., Apt. C
Oakland, CA 94611
Amylenita@compumentor.org

THE TRAVELLING EYE OF THE BLUE CAT, p. 18
Shawn Atkins
See LUNA'S PEEPSHOW DRAMA

TREMBLEMENT DE CHAIR, p. 12
Mirha-Soleil Ross
See ABSCESS

TRIBE 8, p. 13
Davy Jones
See BLACK CAT CAFÉ

TRILOGY: THREE ASPECTS OF MALE HOMOSEXUALITY, p. 13
Laird Sutton and Glide Memorial Church/Foundation
See BLACK CAT CAFÉ

Starlight
bar and lounge
tues wed thurs 7pm-3am
weekends 7pm-4am
sun starlette for women
167 avenue a * new york city * 212 475 2172 www.starlightbarlounge.com

TWO ENCOUNTERS, p. 22
Rodney Evans
469 State Street, #2R
Brooklyn, NY 11217
rodneyevans@earthlink.net

UNTITLED (THIRTEEN YEARS), p. 12
Scott Berry and Ethan Euson-Conn
P.O. Box 20900
New York, NY 10009
(212) 726-2686
cineflux@onebox.com

USE IT OR LOSE IT, p. 25
Larry Shea
See THE LAND OF THE LAY

VALLEJO, p. 13
Harold O'Neal
See BLACK CAT CAFÉ

VERITÉ, p. 11
Marcos Farinha
See BARBIE TAMBIEN PUEDE ESTAR TRISTE

VENUS BOY, p. 18
Arturo Castelán
See ACTOS IMPUROS

VIELLEICHT, p. 11
Eliza Barrios
xebxxx@netscape.net

VIVA EU!, p. 10
Tania Cypriano
c/o Third World Newsreel
545 Eighth Avenue, 10th Fl.
New York, NY 10018
(212) 947-9277
(212) 594-6417 fax
twn@twn.org

THE WAIT, p. 23
House of Frame by Frame Fierce
See LUNA'S PEEPSHOW DRAMA

WATCHING LESBIAN PORN, p. 15
Dayna McLeod
c/o Group Intervention Video
5505 boul. St.-Laurent, #3015
Montreal, Quebec
H2T 1S6 Canada
(514) 271-5506
giv@videotron.ca

THE WAY TO MY FATHER'S VILLAGE, p. 16
Richard Fung
See CONTEMPORARY ARTIST

WHERE LIES THE HOMO, p. 23
Jean-François Monette
See BAKING WITH BUTCH

WHY PAY TWO RENTS?, p. 15
Remy Weber
Blue Moon Media
16 West 19th Street
New York, NY 10011
(718) 726-3772
remy@bluemoontv.com

WHY YOU WERE BORN, p. 23
Kelly Spivey
190 Ashland Ave., 3rd Fl.
Buffalo, NY 14222
cowdot@hotmail.com

WORLD WITHOUT FEMMES, PART III: STREET OF THE DISCOUNTED, p. 17
A.K. Summers
411 State Street, #4R
Brooklyn, NY 11217
(718) 694-9424
negativa@aol.com
ak.summers@verizon.net

WOW, p. 9
David Kalal
See FIVE MINUTES TO CLOUD BOUNDARY

YOU TAKE MY, p. 9
Dimitri Stavrogiannis
(44-78) 1014-6944

SUNDANCE CHANNEL IS A PROUD SPONSOR OF
MIX: THE 15TH NEW YORK LESBIAN & GAY
EXPERIMENTAL FILM / VIDEO FESTIVAL
TO SUBSCRIBE TO
SUNDANCE CHANNEL,
CALL 1-800-SUN-FILM
SUNDANCECHANNEL.COM | ©2001 SUNDANCE CHANNEL, L.L.C. ALL RIGHTS RESERVED.

Visit
ANTHOLOGY FILM ARCHIVES
for the
Jack Smith Retrospective
November 29 – December 2

ANTHOLOGY FILM ARCHIVES

32 SECOND AVENUE NEW YORK NY 10003 212.505.5181 *www.anthologyfilmarchives.org*

MIX
29 John Street, #132
New York, NY 10038 USA

Phone: (212) 571-4242
E-mail: INFO@MIXNYC.ORG
Website: WWW.MIXNYC.ORG